

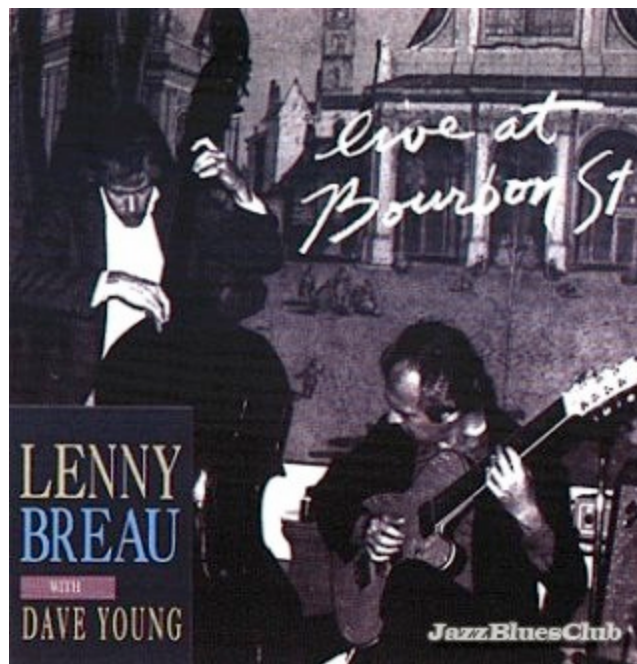
4 Jazz Blues Lenny Breau Chord Studies

When learning how to play jazz guitar, being able to comp with different chord voicings, chord qualities and in different keys is an invaluable skill that can raise the level of your playing and help you out of a lot of tricky situations.

In this lesson we're going to explore applying Lenny Breau chord voicings, in 4 positions, to a [Jazz Blues Chord Progression](#) in two different keys.

Learning how to play these fun and cool sounding chords will not only expand your vocabulary, bringing some of that Lenny Breau harmonic flavor to your comping and chord soloing, but it will also allow you to get that jazzy quality to your chords without having to play big, 5 and 6-note voicings.

So grab your axe, crank up your amp and let's dig in to these Lenny Breau Jazz Blues Chord Studies.



What Are Lenny Breau Chords?

Before we learn each of these 4 jazz guitar chord studies, let's get a clear idea of what I mean when I say Lenny Breau Chords on the guitar.

Lenny was one of the most versatile compers and chord soloists of his or any era, and a large part of this success and his unique sound was his ability to take small, two and three-note chords and make great sounding music from these easy to handle shapes.

The basis for these voicings are two notes, the 3rd and the 7th of each chord in the underlying progression, and it's here that we'll focus our attention in today's lesson.

In trying to emulate the sound of piano chords on the guitar, Lenny decided that the best way to do this was to use 3rds and 7ths as the foundation for his guitar voicings, rather than the root a many other guitarists were doing at the time.

This gave him a unique sound, and it opened up a lot of harmonic space that he could then explore further when he added extensions on top of these easy to play two-note chords.

To emulate this in our own study, each of the chords in the following 4 chord studies has both the 3rd and 7th as well as one "color" tone added on top, either the 5th, 9th or 13th.

As you work through the different chords in the studies below, make sure to notice where the 3rd and 7th are for each chord that you are playing.

By recognizing these notes you will not only benefit from getting these studies under your fingers, but you will be able to take Lenny's approach to chords and apply it to other voicings, progressions and tunes that you are working on in the practice room.

Further Reading

[Learn to Play Lenny Breau Chords for Jazz Guitar](#)

[Learn to Play 4th Chords Like Lenny Breau](#)

[Jazz Guitar Lick Video Lesson – Lenny Breau bII I Cadence](#)

Lenny Breau Chord Study Practice Tips

There are a number of ways that you can approach these chord studies in the practice room in order to get them under your fingers and the sound of each chord in your ears.

Here are a few of my favorite ways to practice these chords in order to get the most out of your time spent on them in the woodshed.

You don't have to apply all of these ideas every day that you work on a chord study, which would be too daunting of a task.

What I like to do is print out lists like this, place it on my music stand, and then each day pick one idea to focus on as I work through the chord studies in my [jazz guitar practice routine](#).

Here is the list:

- Memorize each chord study in the key given for each in the examples below
- Once memorized, practice each chord study at a variety of tempos
- [Apply different jazz guitar rhythms such as the Charleston, Samba, Bossa Nova and others to each chord study](#)
- Once you have each study under your fingers, practice moving between two or more positions in your comping and chord soloing
- [Sing the root of each chord as you comp through each study on this page](#)
- Practice bringing out the melody line of each study by playing the top note of every chord slightly louder than the bottom two, or play the top note first followed by the bottom two notes of each chord
- Practice bringing out the lower two notes for each chord by playing them louder or by playing them first, followed by the top note second, and quieter

- Practice sliding into each new chord change from a half-step above or a half-step below
- Fingerpick each chord found in the different chord studies
- [Mix these chords into your solos in order to bring a new texture and timber to your jazz guitar improvisations](#)

Study 1 – Bb Blues Shape 1

In this study, you'll be starting with the 7th-3rd-13th on the Bb chord and then shifting to each chord in the progression, with as little movement as possible, from there.

As you move from one chord to the next, notice how the 3rds and 7ths stay as the lowest two notes of each voicing, but that they become inverted from one chord to the next, the 7th and 3rd of Bb move to the 3rd and 7th of Eb for example.

This is an important voice-leading movement as it allows you to move from one chord to the next without jumping around the neck as you do.

Click to [hear the audio for this example](#).

System 1: B \flat ¹³ E \flat ⁹ B \flat ¹³

System 2: E \flat ⁹ B \flat ¹³ G⁷(\flat ⁹)

System 3: C \flat ^{m7} F⁹ B \flat ¹³ G⁷(\flat ⁹) C \flat ^{m7} F⁹

Study 2 – B \flat Blues Shape 2

The next example uses the exact same notes as the previous one, but now we have moved over to the 5th-4th-3rd string set.

Lenny liked to apply these chords to the 5-3 and 4-2 string sets, and sometimes even to the 6-4 string group, but for many people the low strings sound too muddy when using these three-note chords.

So, start by working these ideas on these 2 string sets first, as this will open up your neck while getting these chords under your fingers at the same time.

Click to [hear the audio for this example](#).

B \flat 13 **E \flat 9** **B \flat 13**

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 10 | 10 | 10 | 10 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| A | 12 | 12 | 12 | 12 | 11 | 11 | 11 | 11 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| B | 11 | 11 | 11 | 11 | 10 | 10 | 10 | 10 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |

E \flat 9 **B \flat 13** **G7(\flat 9)**

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 12 | 12 | 12 | 12 | 13 | 13 | 13 | 13 |
| A | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 15 |
| B | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 11 | 11 | 11 | 11 | 14 | 14 | 14 | 14 |

Cm7 **F9** **B \flat 13** **G7(\flat 9)** **Cm7** **F9**

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 13 | 13 | 12 | 12 | 12 | 12 |
| A | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 12 | 12 | 15 | 15 | 13 | 13 | 13 | 13 |
| B | 13 | 13 | 13 | 13 | 12 | 12 | 12 | 12 | 11 | 11 | 14 | 14 | 13 | 13 | 12 | 12 |

Study 3 – F Blues Shape 1

We'll now return to the 4-2 string group, but this time we'll move to the key of F and invert the lowest two notes of each chord, so now you start with 3rd and 7th on the F chord and move around each chord from there.

Notice that even though you are starting with the 3rd and 7th inverted, as compared to the first two chord studies, the voice leading movement is the same.

The 3rd and 7th of F become the 7th and 3rd of B \flat and so on as you move throughout the progression in the same manner that you saw in the previous 2 examples, just inverted.

Click to [hear the audio for this example](#).

System 1: F⁹ B^b1³ F⁹

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| A | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| B | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

System 2: B^b1³ F⁹ D7(b13)

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|
| T | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 11 | 11 | 11 | 11 |
| A | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 11 | 11 | 11 | 11 |
| B | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 |

System 3: Gm⁹ C¹³ F⁹ D7(b13) Gm⁹ C¹³

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|---|---|----|----|----|----|----|----|
| T | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 8 | 8 | 11 | 11 | 10 | 10 | 10 | 10 |
| A | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 8 | 8 | 11 | 11 | 10 | 10 | 9 | 9 |
| B | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 10 | 10 | 8 | 8 | 8 | 8 |

Study 4 – F Blues Shape 2

To finish up, we will take the same notes from the previous example and apply them to the 5-3 string group, following the same voice-leading principles that we have used for every example in this lesson.

At this point you should have a good grasp of these chords and how they function over an F and B^b blues progression.

So, try taking these chords to other keys of the blues as well as other tunes that you are working on in order to get the most out of these voicings in your practicing and playing.

Click to [hear the audio for this example](#).

Diagram illustrating three sets of guitar chord voicings for F⁹, B^b13, and D^{7(b}13).

Set 1: F⁹, B^b13, F⁹

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| A | 13 | 13 | 13 | 13 | 12 | 12 | 12 | 12 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 |
| B | 12 | 12 | 12 | 12 | 11 | 11 | 11 | 11 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |

Set 2: B^b13, F⁹, D^{7(b}13)

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 15 |
| A | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 13 | 13 | 13 | 13 | 16 | 16 | 16 | 16 |
| B | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 15 |

Set 3: Gm⁹, C¹³, F⁹, D^{7(b}13), Gm⁹, C¹³

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 12 | 12 | 15 | 15 | 14 | 14 | 14 | 14 |
| A | 15 | 15 | 15 | 15 | 14 | 14 | 14 | 14 | 13 | 13 | 16 | 16 | 15 | 15 | 14 | 14 |
| B | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 12 | 12 | 15 | 15 | 13 | 13 | 13 | 13 |

I hope you enjoyed today's lesson. I'm a big fan of Lenny's playing and his approach to playing chords on the guitar.

Though they may seem simple, as they only have 3 notes in each voicing, these chords can go a long way in bringing that authentic jazz sound to your comping and chord soloing, without having to learn big, bulky chords around the neck.

Did you enjoy this lesson, have a comment or a suggestion?

Visit the [Matt Warnock Guitar Facebook Page](#) and post your thoughts and/or questions on my wall and I'd be happy to discuss it with you.

Jazz-Blues Comping

BY LENNY BREAU



FOR THE MAJORITY of blues styles—including those combining elements of rock and folk music—the 12-bar structure has remained relatively simple: the I-IV-V progression, with melodies constructed from the five-note blues scale. However, in jazz, the blues is embellished with an almost limitless combination of melodic and harmonic devices.

The most common 12-bar blues progression is four bars of I, two bars of IV, two bars of I, one bar of V, one bar of IV, and two bars of I. However, jazz players employ a harmonic framework similar to that of

Ex. 1. Note the use of the VI chord ($A7$) in bar 8, and how from there the harmony back-cycles home to the I in bar 10. Bars 11 and 12—the turnaround measures—use a common I-VI-II-V progression, while the $F\sharp dim7$ in bar 6 is a substitute that connects IV to I. Ex. 1 is just a skeleton; you can freely add substitute chords that include alterations and extensions, as long as you exercise good taste.

One of the best places to start learning jazz rhythm guitar is with four-to-the-bar comping. **Ex. 2** is a blues progression based on the chords in Ex. 1, only using a few substitutes. These voicings work especially well for straight rhythm, and they sound very full, even though they have

only three notes. For this rhythm style, you'll get a better feel if you strum with a pick or your thumb (I use a thumbpick). Strum using downstrokes, and avoid sounding the strings not played. (They can be damped by strategic placement of your fretting hand; experiment until you're successful.) Once you've memorized Ex. 1 and can embellish it with some chords, transpose it to all keys.

Originally published in the June '84 GP. ▀



Ex. 1

1 C7 F7 C7 F7 $F\sharp dim7$

7 C7 $A7$ $Dm7$ G7 C7 $A7$ D7 G7

Ex. 2

1 C6 C7 F $F\sharp dim7$ C G7 $Gm7$ C7

5 F7 $F\sharp dim7$ C6 F7 $Em7$ $A7$

9 D7 $Dm7$ G7 C7 $A7$ D7 G7

CHOP S B U I L D E R

BASIC PATTERNS FOR CHORDS ON TOP 5 STRINGS: ① 5 2 4 1 3 1 4 2 5

NAMES ARE GIVEN "BY CHORD" PREFERENCE

MAJOR SOUNDS that produce ascending scales

② 3 5 2 4 1 3 1 4 2 5

MINOR SOUNDS that produce ascending scales

DOMINANT 7th SOUNDS that produce ascending scales

U60: E7#9b5n+11 = Bb7#9+11 | E7#9 = Bb13b9+11 | E9b5n+11 = Bb7b5#5 | E7b9 = G13b9 = Bb7b9+11 = Bb7#9b9 | E7b9#5 = Bb7+11

SOME OTHER PATTERNS:

- ② (3) 5 2 4 1 3 2 3 1 2 4 5 2 3 (5 4)
- ③ (3) 5 2 4 1 3 4 1 2 4 5 2 3 5 3 (n 4)
- ④ (3) 5 2 4 1 3 4 1 2 4 1 2 4 5 2 3 5 4 (n 3 4 5)
- ⑤ (2) 5 2 4 2 3 1 2 3 4 2 3 4 5 3 2
- ⑥ (3) 5 2 4 1 3 1 4 2 4 2 5 3 5 3 (n 4)

To get "6 notes":
 ① Add a sensible bass to any of the above
 ② Transfer any chord to the lower set & add the soprano.

Traditionally, artificial harmonics are shown as regular fretted notes of normal pitch along with the abbreviation "H. 8," "Har. 8ve," or "Harm 8ve." This indicates that the notes are to be sounded as harmonics, one octave higher than written. Often the notes are diamond shaped. For example:



Use right hand harmonic technique at the 15th fret (see the Appendix, page 187).

Combining Harmonics with Regular (non-harmonic) Notes*

When a harmonic is rapidly alternated in the same octave with a note that is not a harmonic, the ear tends to perceive all the notes as harmonics. This technique creates an illusion of a shower of rapidly flowing, harp-like tones. The beautiful sounds that can be produced with this relatively new approach should provide you with many new areas for tonal exploration.

You can hear some astonishing examples of this effect in the recordings of three great finger style guitarists: Lenny Breau, Ted Greene and Chet Atkins.

Here is how the effect works:

Before you read and play the following material, review Right Hand Harmonic Technique (page 187).

Using right hand harmonic technique on open strings over the 12th fret:

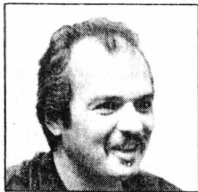
1. Play regular D on open ④ with your *a* or *c*† finger.
2. Play harmonic E on open E, touch ⑥ over the 12th fret with your *i* finger and sound the string with your thumb *p*.
Note: although the notation for E on ⑥ is in a lower octave, the sound of the harmonic E is in the same octave as the low D on ④. This is what helps create the desired effect.
3. Play regular G on open ③ with *a* or *c*.
4. Play harmonic A on ⑤ with *p*.
5. Play regular B on ② with *a* or *c*.
6. Play harmonic D on ④ with *p*.
7. Play regular E on ① with *a* or *c*.
8. Play harmonic G on ③ with *p*.
9. Play harmonic B on ② with *p*.

* See photo 6 on page 185.

† I prefer the fourth or pinky finger *c* rather than *a* for combining regular notes with artificial harmonics. It is easier and faster to use and gets a better sound.

*yes :
Lenny's clinic out here
I had the honor of
writing the instructional
page handout, & labeled
it 'HARP HARMONICS'*

*And since he discovered/invented
this technique!
And Lenny certainly
2nd - since I
got the inspiration
from Dorian
Lenny's
telling
me to play
w/ Lenny's 2nd
(3rd) album &
try again.*



LENNY BREAU

FINGERSTYLE JAZZ

Arranging Bach's *Bouree In Em*

OVER THE LAST TWO lessons I've discussed various arranging techniques for fingerstyle—ways to make a chord-melody solo interesting. This month, let's take a look at how I turned Bach's *Bouree In Em* into a jazz waltz. This arrangement can be heard on the LP *Minors Aloud* [Flying Fish (3320 N. Halsted, Chicago, IL 60657), 088], which features myself and the great pedal steel player Buddy Emmons.

Classical guitar pieces represent a wealth of relatively untapped material for jazz players. In many cases, a composition's harmonic structure can be embellished with substitute chords, resulting in an intriguing blend of styles. (Hearing a familiar song played in a different way can be a pleasing and often amusing experience.) And keep in mind that modified classical numbers can make good chord-melody solos, as well as foundations for improvising.

On the recorded version of *Bouree*, I first played the classical part in its entirety (on electric guitar), and then went into a jazz waltz feel, adding bass and drums. Ex. 1 shows the first section of the tune as usually adapted for classical guitar. (Since I'm going to cover only the first part of the song, I suggest you get a copy of the entire piece, which can be found at practically any store with a good selection of sheet music.) Basically, to create my arrangement I modified three elements of the original work: the rhythm, the chord structure, and the melody.

The Bach version of the song is in cut time, which is 4/4 with an underlying feeling of two (the first and third beats are slightly accented). The first section is eight bars long (notice the repeat sign). When I came up with the 3/4 time feel, it turned out that each beat of the original version was equal to three beats of the waltz arrangement. In other words, four bars of 4/4 time ended up equaling 16 bars of 3/4 time. (Converting a 4/4 piece to 3/4 is essentially arrived at by several variables, including melodic and rhythmic structure.) Therefore, twice through Ex. 3 is equivalent to once through Ex. 1.

In order for you to see how I arrived at the substitute changes for the jazz arrangement, it's important to understand the basic underlying harmony of the classical guitar version. Ex. 2 represents the basic chord structure of the *Bouree*. (Keep in mind that a song's harmony usually can be interpreted in several ways.) At this point I recommend playing the basic chords to the song while singing the melody to get a better feel for the original.

One of the best approaches to take when examining chord progressions is to look for the major points of resolution and then backtrack through the changes. Ex. 2 resolves to *Em* in the last bar, so let's start at that point in Ex. 3 (the fourth bar from the end) and work backwards. Generally, look for two different kinds of movement from one chord to the next: chromatic (for instance, *Cmaj13*

to *B7#9*) and fourths (such as *B7#9* to *Em* VI).

Since we already know that *B7* is the V of *Em*, let's now consider *Cmaj13* in bar 8 of Ex. 3 (we'll discuss the *F#m11* in a moment). *Cmaj13* resolves to *B7#9* chromatically. Since a II chord can precede a dominant (V), *F#m11* was used in bars 9 and 10 and is a common substitution. Backtracking further, *G7b9* is the V of *C6*, *D13* is the V of *Gmaj*, and *Am7b5* is the V of *D13* and creates a II I in the key of *G*. Frequently a song features harmonies that can't be explained logically—they just sound good. The *Cmaj7#11* in bar 10 does lead nicely to *Am7b5*, but I really used it because it sounded right. To summarize, I alternate progression mainly uses chromatic movement, substitutes IIIm chords for V and back cycles through the circle of fifths.

Now compare the chord sequence in Ex. 3 to Ex. 2. Note the harmonies common to both examples, as well as the difference. Although my alternate progression resolves smoothly to *Em*, certain parts of the original melody didn't work, so I changed it. Analyze Bach's melody and compare it to the chords in Ex. 3, as well as their related scales. By this way, instead of using a *B7*-type chord to lead back into bar 1, I followed the final *Em* with an *A13* (*Em* and *A7* are a II V in the key of *D*). This makes a nice turnaround and surprises the listener, because it doesn't resolve the way you'd expect.

Ex. 1

Ex. 2

Music continued on page 11

LENNY BREAU

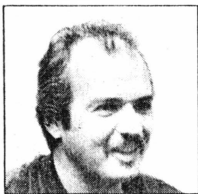
3

Em9 Cmaj7#11 Am7b5 D13 Gmaj9

G7b9 C6 Cmaj13 F#m11

B7#9 Em9 A9

The diagram shows a sequence of chords on a guitar fretboard. The chords are: Em9, Cmaj7#11, Am7b5, D13, Gmaj9, G7b9, C6, Cmaj13, F#m11, B7#9, Em9, and A9. The diagram includes treble and bass staves with notes and fret numbers.



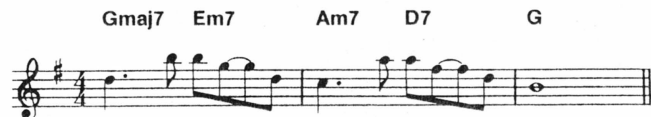
LENNY BREAU

FINGERSTYLE JAZZ

Arranging Devices For Chord-Melody Solos

PRODUCING A NICE SOLO arrangement of a tune is one of the most satisfying aspects of being a jazz-oriented player. But putting a piece together can be frustrating, too; especially if you want to do something different for a change, but new ideas just won't come. Last month we explored four-to-the-bar playing and the 3/4 time approach. Let's devote this month's lesson to several additional devices.

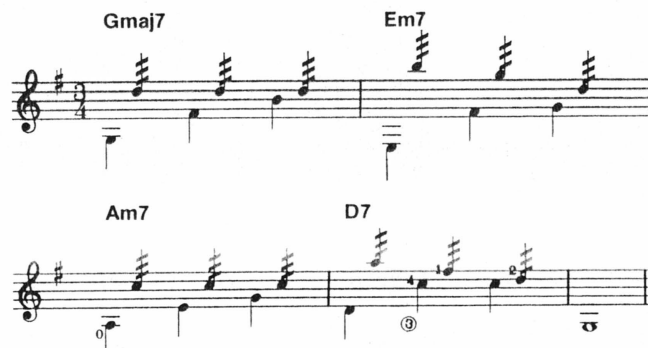
To refresh your memory, here's the melodic fragment we worked with last month. Remember not to proceed until you have it down pat:



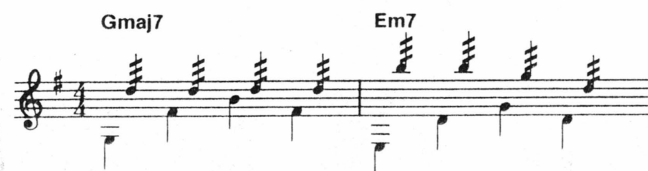
Two-note comping chords (the subject of my February, March, and April '82 columns) can really add swing to a piece. And while this method isn't really full-sounding enough to play a whole tune with, it really works great when used sparingly. Remember, when played correctly, the following example should sound like two guitars playing at once (the circled numbers indicate the strings, while the numbers without circles designate left-hand fingering):



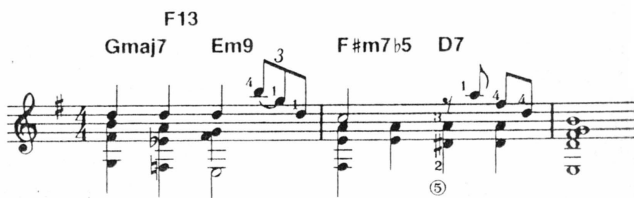
In the April and May '83 issues I discussed the tremolo. If you're familiar with my albums, then you probably know that I frequently use this technique. This example is a 3/4-time adaptation of the preceding melody:



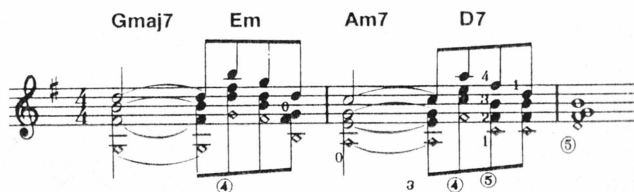
Here's the tremolo featured in a 4/4-time treatment of our little melody. Compare this example to the last one and see how I changed the note values to conform to the time signatures:



Just as you can take a tune in 4/4 and change it to 3/4, you can take a number that's commonly associated with a swing feel and give it a ballad treatment. Of course, the slower you play a song, the more you have a tendency to want to fill the empty space with sound. Using substitute chords is a good solution to the vacuum created by taking a song at ballad tempo. In the next illustration, the *F13* chord resolves to the *Em7*. Rather than have the phrase resolve to *Gmaj7* in the fourth bar, it progresses to the relative minor, *Em7*. The *F#m7b5* and the *B7* can now be substituted as the II V of *Em7*. Be sure to let each harmony ring for its full time value:



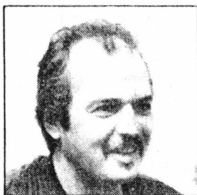
Octave harmonics are another good way to embellish a line (for more on this style, see my October '81 column):



And for all of you fans of Chet Atkins, here's an example of the way he might arrange a melody. Notice the alternating bass:



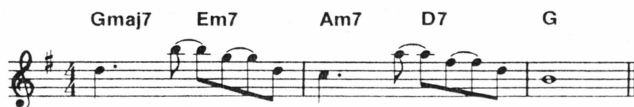
Finally, most good arrangements have a tasteful intro and ending, so for a few ideas along those lines, see my July '81 column. And remember that you can use more than one device in a piece. By playing numbers that use changes in time signature, various techniques, and assorted tempos and rhythmic feels, you'll be giving the listener a treat as well as making things interesting for you.



LENNY BREAU FINGERSTYLE JAZZ Chord-Melody Arranging Tips

MOST JAZZ PLAYERS HAVE no problem working up a basic chord-melody arrangement—harmonizing arrangement—harmonizing the melody, adding a few moving bass lines and single-note fills, and even revamping the chord changes somewhat. But things can begin to get tricky when all of your arrangements start to sound the same and you want to find a different approach. How do you get new ideas? What are some of the various angles you can take? For the next couple of sessions let's look at some of the options you should have at your disposal in order to develop interesting solo arrangements.

First we need a melody to work with. The following two-bar fragment fits a I VI II V progression, and is sequential in nature (note how the first phrase is repeated one *diatonic* step lower in the second measure):



Once you have the preceding melody down pat, you can go on. Our first approach uses a steady four-to-the-bar rhythm. (Listening to pianist Errol Garner was where I got the idea for this kind of a method). Start by playing the chords only:



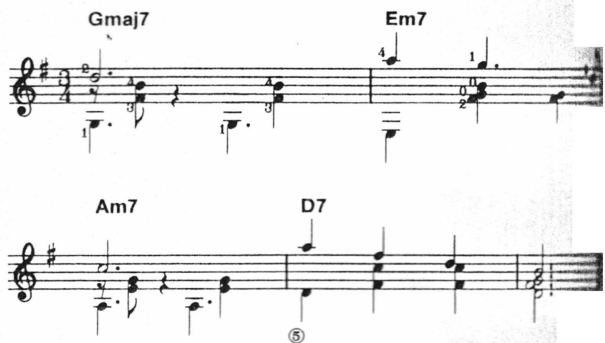
Now you're ready to combine the harmony with the melody. Be prepared to spend some time on this; it's not as easy as it seems. Try to emphasize the upper note when the chord and melody are played at the same time, as in the first beat of each measure. And be sure the upper line is held for its full time value. With practice, this example should sound like two distinct parts played at once, and really swing:



Another interesting device is to play a 4/4 tune in 3/4 time (or *versa*). Some melodies work better than others; most have to be slightly altered to accommodate the new rhythm (compare the melody line in the following to the original):



While the last example was pretty much in straight 3/4 time, the following one has more of a jazz waltz feel (notice how the bass is sustained and the middle voice is syncopated):



Remember that you don't have to play an arrangement the same all the way through—various techniques can be combined to create a piece that evolves and surprises the listener. Next month we'll look at tremolo, ballad, and harmonic approaches.

Strings Direct

• GREAT SELECTION •
GIGANTIC INVENTORY
OF STRINGS AND ACCESSORIES
FAST COURTEOUS SERVICE
Please Write For Our
FREE Catalog

103 Godwin Ave. or call
Midland Park, N.J. 07432 (201)-652-7993

GOLDEN GATE
Deluxe **GUITAR CAPO**

See your dealer, or write:
Golden Gate Musical Instruments
P.O. Box 2841, Dept. GP
S. San Francisco, CA 94080

\$3.95
Suggested Retail

TUNE YOUR GUITAR IN ONE MINUTE

Thanks to this amazing new invention, your tuning problems are gone forever. Six precision tuned strings make exact tuning easy every time. Slip the "Yo-Yo" tuner on your guitar and adjust the strings. When the string is in tune the corresponding reed will vibrate just like magic. Ideal for all guitars. Gift boxed. Call now and also receive a \$1.00 chord chart and a \$1.00 Gift Certificate. Total value \$16.95.

NOW WITH THIS EXTRA SPECIAL BONUS OFFER MONEY BACK GUARANTEE

\$9.95 ALL FOR ONE

Please add \$2.00 for postage & insurance.
ED SALE GUITAR COMPANY
65L Main St., Grand Island, Florida 32775



LENNY BREAU

FINGERSTYLE JAZZ

Updating A Classical Waltz

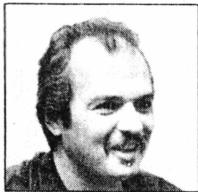
MANY CLASSICAL PIECES CAN BE GIVEN a refreshing twist merely by substituting jazz-type extended and altered chords for the original major, minor, and dominant harmonies. And the nice thing about taking a simplified approach to arranging is that you don't have to be a musical genius to do it. The following waltz by Frederic Chopin (1810-1849) almost automatically sounds good just by exchanging a few harmonies. However, once you begin to detail the arrangement with devices such as moving lines, it really begins to come to life.

In bar 1, an *Amaj9* is substituted for the original *A* triad. Look for this elementary kind of exchange in several measures, including 4, 13,

14, 15, and the last beat of bar 11.

Once the chords were updated, I began to add a few moving lines. For instance, the progression in bars 1, 2, and 3 is the common I IV I V IVm sequence. Now note the moving line *G# G F# F* starting in bar 1. Other moving voices can be found in bars 5 and 6, and bars 9 and 10.

After you've analyzed this piece and can play it, start looking for new material to arrange. (There are several large available collections of classical numbers that will give you a wide range of selections to choose from.) And keep in mind that this simple process works great for jazz standards, too.



LENNY BREAU FINGERSTYLE JAZZ

Arranging Bach's *Bouree In Em*

OVER THE LAST TWO lessons I've discussed various arranging techniques for fingerstyle—ways to make a chord-melody solo interesting. This month, let's take a look at how I turned Bach's *Bouree In Em* into a jazz waltz. This arrangement can be heard on the LP *Minors Aloud* [Flying Fish (3320 N. Halsted, Chicago, IL 60657), 088], which features myself and the great pedal steel player Buddy Emmons.

Classical guitar pieces represent a wealth of relatively untapped material for jazz players. In many cases, a composition's harmonic structure can be embellished with substitute chords, resulting in an intriguing blend of styles. (Hearing a familiar song played in a different way can be a pleasing and often amusing experience.) And keep in mind that modified classical numbers can make good chord-melody solos, as well as foundations for improvising.

On the recorded version of *Bouree*, I first played the classical part in its entirety (on electric guitar), and then went into a jazz waltz feel, adding bass and drums. Ex. 1 shows the first section of the tune as usually adapted for classical guitar. (Since I'm going to cover only the first part of the song, I suggest you get a copy of the entire piece, which can be found at practically any store with a good selection of sheet music.) Basically, to create my arrangement I modified three elements of the original work: the rhythm, the chord structure, and the melody.

The Bach version of the song is in cut time, which is 4/4 with an underlying feeling of two (the first and third beats are slightly accented). The first section is eight bars long (notice the repeat sign). When I came up with the 3/4 time feel, it turned out that each beat of the original version was equal to three beats of the waltz arrangement. In other words, four bars of 4/4 time ended up equaling 16 bars of 3/4 time. (Converting a 4/4 piece to 3/4 is essentially arrived at by several variables, including melodic and rhythmic structure.) Therefore, twice through Ex. 3 is equivalent to once through Ex. 1.

In order for you to see how I arrived at the substitute changes for the jazz arrangement, it's important to understand the basic underlying harmony of the classical guitar version. Ex. 2 represents the basic chord structure of the *Bouree*. (Keep in mind that a song's harmony usually can be interpreted in several ways.) At this point I recommend playing the basic chords to the song while singing the melody to get a better feel for the original.

One of the best approaches to take when examining chord progressions is to look for the major points of resolution and then backtrack through the changes. Ex. 2 resolves to *Em* in the last bar, so let's start at that point in Ex. 3 (the fourth bar from the end) and work backwards. Generally, look for two different kinds of movement from one chord to the next: chromatic (for instance, *Cmaj13*

to *B7#9*) and fourths (such as *B7#9* to *Em* VI).

Since we already know that *B7* is the V of *Em*, let's now consider *Cmaj13* in bar 8 of Ex. 3 (we'll discuss the *F#m11* in a moment). *Cmaj13* resolves to *B7#9* chromatically. Since a II chord can precede a dominant (V), *F#m11* was used in bars 9 and 10 and is a common substitution. Backtracking further, *G7b9* is the V of *C6*, *D13* is the V of *Gmaj*, and *Am7b5* is the V of *D13* and creates a II I in the key of *G*. Frequently a song features harmonies that can't be explained logically—they just sound good. The *Cmaj7#11* in bar 10 does lead nicely to *Am7b5*, but I really used it because it sounded right. To summarize, I alternate progression mainly uses chromatic movement, substitutes IIIm chords for V and back cycles through the circle of fifths.

Now compare the chord sequence in Ex. 3 to Ex. 2. Note the harmonies common to both examples, as well as the difference. Although my alternate progression resolves smoothly to *Em*, certain parts of the original melody didn't work, so I changed it. Analyze Bach's melody and compare it to the chords in Ex. 3, as well as their related scales. By this way, instead of using a *B7*-type chord to lead back into bar 1, I followed the final *Em* with an *A13* (*Em* and *A7* are a II V in the key of *D*). This makes a nice turnaround and surprises the listener, because it doesn't resolve the way you'd expect.

Ex. 1

Ex. 2

Music continued on page 11

LENNY BREAU

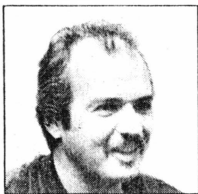
3

Em9 Cmaj7#11 Am7b5 D13 Gmaj9

G7b9 C6 Cmaj13 F#m11

B7#9 Em9 A9

The diagram shows a sequence of chords and their corresponding fretboard positions on a guitar. The chords are: Em9, Cmaj7#11, Am7b5, D13, Gmaj9, G7b9, C6, Cmaj13, F#m11, B7#9, Em9, and A9. The fretboard is shown with treble and bass staves, and the fret numbers are indicated below the strings.



LENNY BREAU

FINGERSTYLE JAZZ

Arranging Devices For Chord-Melody Solos

PRODUCING A NICE SOLO arrangement of a tune is one of the most satisfying aspects of being a jazz-oriented player. But putting a piece together can be frustrating, too; especially if you want to do something different for a change, but new ideas just won't come. Last month we explored four-to-the-bar playing and the 3/4 time approach. Let's devote this month's lesson to several additional devices.

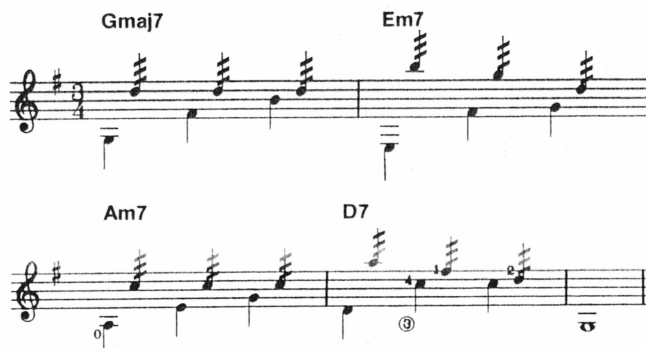
To refresh your memory, here's the melodic fragment we worked with last month. Remember not to proceed until you have it down pat:



Two-note comping chords (the subject of my February, March, and April '82 columns) can really add swing to a piece. And while this method isn't really full-sounding enough to play a whole tune with, it really works great when used sparingly. Remember, when played correctly, the following example should sound like two guitars playing at once (the circled numbers indicate the strings, while the numbers without circles designate left-hand fingering):



In the April and May '83 issues I discussed the tremolo. If you're familiar with my albums, then you probably know that I frequently use this technique. This example is a 3/4-time adaptation of the preceding melody:



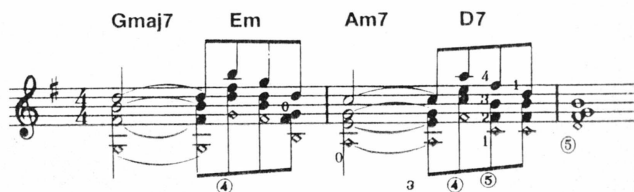
Here's the tremolo featured in a 4/4-time treatment of our little melody. Compare this example to the last one and see how I changed the note values to conform to the time signatures:



Just as you can take a tune in 4/4 and change it to 3/4, you can take a number that's commonly associated with a swing feel and give it a ballad treatment. Of course, the slower you play a song, the more you have a tendency to want to fill the empty space with sound. Using substitute chords is a good solution to the vacuum created by taking a song at ballad tempo. In the next illustration, the *F13* chord resolves to the *Em7*. Rather than have the phrase resolve to *Gmaj7* in the fourth bar, it progresses to the relative minor, *Em7*. The *F#m7b5* and the *B7* can now be substituted as the II V of *Em7*. Be sure to let each harmony ring for its full time value:



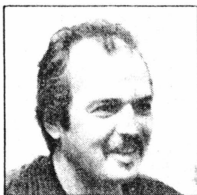
Octave harmonics are another good way to embellish a line (for more on this style, see my October '81 column):



And for all of you fans of Chet Atkins, here's an example of the way he might arrange a melody. Notice the alternating bass:



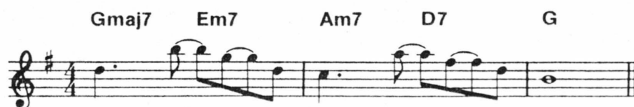
Finally, most good arrangements have a tasteful intro and ending, so for a few ideas along those lines, see my July '81 column. And remember that you can use more than one device in a piece. By playing numbers that use changes in time signature, various techniques, and assorted tempos and rhythmic feels, you'll be giving the listener a treat as well as making things interesting for you.



LENNY BREAU FINGERSTYLE JAZZ Chord-Melody Arranging Tips

MOST JAZZ PLAYERS HAVE no problem working up a basic chord-melody arrangement—harmonizing arrangement—harmonizing the melody, adding a few moving bass lines and single-note fills, and even revamping the chord changes somewhat. But things can begin to get tricky when all of your arrangements start to sound the same and you want to find a different approach. How do you get new ideas? What are some of the various angles you can take? For the next couple of sessions let's look at some of the options you should have at your disposal in order to develop interesting solo arrangements.

First we need a melody to work with. The following two-bar fragment fits a I VI II V progression, and is sequential in nature (note how the first phrase is repeated one *diatonic* step lower in the second measure):



Once you have the preceding melody down pat, you can go on. Our first approach uses a steady four-to-the-bar rhythm. (Listening to pianist Errol Garner was where I got the idea for this kind of a method). Start by playing the chords only:



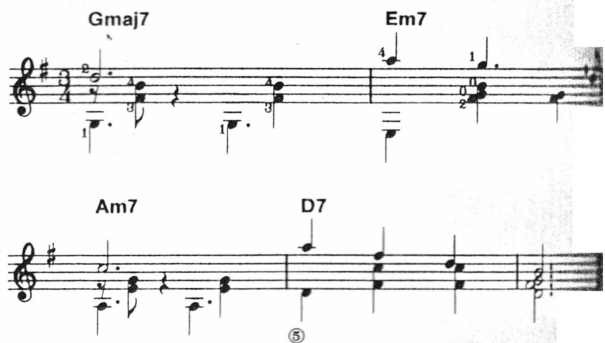
Now you're ready to combine the harmony with the melody. Be prepared to spend some time on this; it's not as easy as it seems. Try to emphasize the upper note when the chord and melody are played at the same time, as in the first beat of each measure. And be sure the upper line is held for its full time value. With practice, this example should sound like two distinct parts played at once, and really swing:



Another interesting device is to play a 4/4 tune in 3/4 time (or *versa*). Some melodies work better than others; most have to be slightly altered to accommodate the new rhythm (compare the melody line in the following to the original):



While the last example was pretty much in straight 3/4 time, the following one has more of a jazz waltz feel (notice how the bass is sustained and the middle voice is syncopated):



Remember that you don't have to play an arrangement the same all the way through—various techniques can be combined to create a piece that evolves and surprises the listener. Next month we'll look at tremolo, ballad, and harmonic approaches.

Strings Direct

• GREAT SELECTION •
GIGANTIC INVENTORY
OF STRINGS AND ACCESSORIES
FAST COURTEOUS SERVICE
Please Write For Our
FREE Catalog

103 Godwin Ave. or call
Midland Park, N.J. 07432 (201)-652-7993

GOLDEN GATE
Deluxe **GUITAR CAPO**

See your dealer, or write:
Golden Gate Musical Instruments
P.O. Box 2841, Dept. GP
S. San Francisco, CA 94080

\$3.95
Suggested Retail

TUNE YOUR GUITAR IN ONE MINUTE

Thanks to this amazing new invention, your tuning problems are gone forever. Six precision tuned strings make exact tuning easy every time. Slip the "Yo-Yo" tuner on your guitar and adjust the strings. When the string is in tune the corresponding reed will vibrate just like magic. Ideal for all guitars. Gift boxed. Call now and also receive a \$1.00 chord chart and a \$1.00 Gift Certificate. Total value \$16.95.

NOW WITH THIS EXTRA SPECIAL BONUS OFFER MONEY BACK GUARANTEE

\$9.95 ALL FOR ONE

Please add \$2.00 for postage & insurance.
ED SALE GUITAR COMPANY
65L Main St., Grand Island, Florida 32775



LENNY BREAU

FINGERSTYLE JAZZ

Updating A Classical Waltz

MANY CLASSICAL PIECES CAN BE GIVEN a refreshing twist merely by substituting jazz-type extended and altered chords for the original major, minor, and dominant harmonies. And the nice thing about taking a simplified approach to arranging is that you don't have to be a musical genius to do it. The following waltz by Frederic Chopin (1810-1849) almost automatically sounds good just by exchanging a few harmonies. However, once you begin to detail the arrangement with devices such as moving lines, it really begins to come to life.

In bar 1, an *Amaj9* is substituted for the original *A* triad. Look for this elementary kind of exchange in several measures, including 4, 13,

14, 15, and the last beat of bar 11.

Once the chords were updated, I began to add a few moving lines. For instance, the progression in bars 1, 2, and 3 is the common I IV I V IVm sequence. Now note the moving line *G# G F# F* starting in bar 1. Other moving voices can be found in bars 5 and 6, and bars 9 and 10.

After you've analyzed this piece and can play it, start looking for new material to arrange. (There are several large available collections of classical numbers that will give you a wide range of selections to choose from.) And keep in mind that this simple process works great for jazz standards, too.

"LEGENDARY LENNY BREAU"

1

TRACK 1

INTRODUCTION HARM. RUBATO

Handwritten musical notation for the Introduction section. The notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on a single staff with various note values and rests. Below the staff, there are several chords and accidentals, including D, F#, and A7b9.

BALLAD....

Handwritten musical notation for the Ballad section. The notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation is written on multiple staves, showing a complex melody with many notes and rests. Numerous chords are written above and below the staves, including A7b9, Am7, D7, G47, G7(#11), F#m, Bm7, Em9, A9, A7(b9), D7, G/A, A7b9, F#m7, Bm7, Em7, Bb7, A9, A7b9, A7sus, D7, A7, G47, G13, F#m7, Bm7, Em7, A7, Bm7, Esm9, Am7, G5/Ab, A7, G47, Bm9, and G#m7.

This handwritten musical score is written on ten staves, organized into five systems of two staves each. The notation includes a variety of musical symbols and chord names:

- Staff 1:** Features a treble clef with a key signature of two sharps (F# and C#). The first measure contains an Em^7 chord. The second measure has a G/A chord. The staff ends with a double bar line.
- Staff 2:** Continues the melody with a treble clef. It includes a $D\Delta^9$ chord and an $A^7(b9)$ chord. The rhythm is marked with a 6/8 time signature.
- Staff 3:** Features a bass clef. It includes a Dm^7 chord and a G^9 chord. The rhythm is marked with a 4/4 time signature.
- Staff 4:** Continues the bass line with a bass clef. It includes a $F\#m^7$ chord and a Bm^7 chord. The rhythm is marked with a 4/4 time signature.
- Staff 5:** Features a treble clef. It includes an Em^7 chord and an A^7 chord. The rhythm is marked with a 6/8 time signature.
- Staff 6:** Continues the melody with a treble clef. It includes a $D\Delta^7$ chord and an A^7 chord. The rhythm is marked with a 6/8 time signature.
- Staff 7:** Features a treble clef. It includes a $D\Delta^7$ chord and an $A^7(b9)$ chord. The rhythm is marked with a 4/4 time signature.
- Staff 8:** Continues the melody with a treble clef. It includes a G^9 chord and an A^7 chord. The rhythm is marked with a 4/4 time signature.
- Staff 9:** Features a bass clef. It includes a $F\#7$ chord and a Bb^7 chord. The rhythm is marked with a 4/4 time signature.
- Staff 10:** Continues the bass line with a bass clef. It includes a Bm^7 chord and an A^7 chord. The rhythm is marked with a 4/4 time signature.

Additional markings include "TIME (slows)" and "Rubato" in the middle section, and "(time)" in the bottom section. The score is signed "BERKLEE PRESS - Boston, Mass" at the bottom right.

Handwritten musical notation on a single staff. The key signature has one sharp (F#). The notation includes chords: Bm7, Bb7, A7sus, and Ab7. There are also some rhythmic markings and a circled '4' at the end of the staff.

Handwritten musical notation on two staves. The word "Rubato" is written above the first staff. The notation includes chords: G7, C#7, Em7, Bm7, A7, and A7sus. There are also some rhythmic markings and a circled '4' at the end of the first staff.

Handwritten musical notation on two staves. The notation includes chords: E6A7 and D#A7. There are also some rhythmic markings and a circled '4' at the end of the first staff.

TRACK 2

INTRODUCTION (RUBATO)

Chord symbols and musical notation are present throughout the score, including: C, EbΔ7, Db7, G7, G, C/B, Am7, Ab+, C/G, F, Em7, A7, Dm7, Bbm7, C6, F#, F#m, B7, Eb7#9, CΔ7, F/G, C, C/B, Am7, AΔ+, CΔ7/G, Eb7, A7, Dm7, FΔ7, Fm7, Bb7, Eb7, Em7, A7, CΔ7, C/G, F/G, and Fm7.

This is a handwritten musical score for guitar, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above or below the staves, including C, C#0, Dm7, G7, Am7, Em7, Emaj7, F#m7, B7, D7, Bb7, Ebmaj7, Ab, Eb7, Gb7, Fm7, Eb7, and G7. Some chords are marked with Roman numerals like (III) and (55). The score includes a 'RUBATO' section indicated by a double bar line and the word 'RUBATO' written above the staff. The notation is dense and appears to be a personal or working manuscript.

Handwritten musical notation for the second system of 'The Rose Tree'. The notation is written on two staves. The top staff contains a melody with a key signature of one sharp (F#) and a common time signature (C). The bottom staff contains a bass line. The melody includes a trill on the eighth note of the first measure and a fermata on the final note. The piece concludes with a double bar line and a final note.

(a tempo)
FASTER

Handwritten musical notation for the 'FASTER' section. It features a treble clef, a key signature of two flats (Bb and Eb), and a 6/8 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are several chord symbols: Fm7 (with a double underline), Eb7, Ab7, and Db7. The music is written on a single staff with a double bar line at the end.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The music features a series of chords and melodic lines. Chords are labeled with letters and numbers: Gm7, G6, and NAT. The word "RUBATO" is written above the staff. The word "C#5" is written below the staff. The notation is written in ink on a piece of paper with horizontal lines.

ART. HARMONICS

Handwritten musical notation on a staff, including chords and notes. The notation includes: $A5A^7$, ASm^7 , G^7 , and various notes and rests.

[illegible]

Handwritten musical notation on a staff, showing chords and notes. The chords are labeled: A_m , $A5m?$, Gm , $G57$, $F7$, and $Ea7$. The notes are written on a five-line staff.

GUIT. *ABΔ7* *E67#5* *ABΔ7* *E67#5*

BASS.

ABΔ7 *E67#5* *ABΔ7* *E67#5*

Bb7 *A13* *AB7* *Bb7* *Cm9* *F7*

Bb13 *Bbm7* *Bm7* *ABCE* *Bm7b5* *Bbm7* *Bbm7 AS*

Bb13 *A13* *AS5* *Obact* *Cm9* *F13*

Bb13 *Bbm7* *Bm7(b5)* *AS5* *Bbm7(b5)* *Bbm7* *Bbm7* *AS5*

Handwritten musical score for piano, featuring six systems of staves. The notation includes notes, rests, and various chord annotations. The chords are as follows:

- System 1: Ebm^7 , $A6^{(\#9)}$, $D6^7$
- System 2: $G6^{13}$, $F7^{13}$, $E6^{13}$
- System 3: $B6^{13}$, A^{13} , $A6^{13}$, $D5^{13}$, $Cm9$, $F7^{(\#9)}$
- System 4: $B6^{13}$, Bm^7 , Bm^7 , $A6^{13}$, $Bm^{(\#9)}$, $B6^7$, $Bm^{(\#9)}$, $A6^{13}$
- System 5: $B6^{13}$, A^7 , $A6^7$, $D6^7$, Cm^7 , $F7^{13}$
- System 6: $B6^7$, A^7 , $A6^7$

The score concludes with the word "FINE" written vertically on the right side of the final system.

Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets. The bass staff contains a harmonic line with chords labeled Bb^7 , A^7 , As^7 , Ds^7 , Gs^7 , and F^7 .

Handwritten musical notation for the second system. The treble staff continues the melodic line. The bass staff contains chords labeled Bb^7 , A^7 , and As^7 .

Handwritten musical notation for the third system. The treble staff continues the melodic line. The bass staff contains chords labeled Ebm^7 , As^7 , and Dbs^7 .

Handwritten musical notation for the fourth system. The treble staff continues the melodic line. The bass staff contains chords labeled Gbs^7 , F^7 , E^7 , and Ebs^7 .

Handwritten musical notation for the fifth system. The treble staff continues the melodic line. The bass staff contains chords labeled Bb^7 , A^7 , As^7 , Dbs^7 , cm^7 , and F^7 .

Handwritten musical notation for the sixth system. The treble staff continues the melodic line. The bass staff contains chords labeled Bb^7 , A^7 , and As^7 .

Handwritten musical score for piano, featuring multiple systems of staves with notes, chords, and fingerings. The score includes various chord symbols such as Bb7, A7, Ab7, Db7, Cm, F7, Ebm7, Ab7, Db4, and Gb7. The notation includes treble and bass clefs, key signatures, and various musical notations like slurs, ties, and triplets.



Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic line with chords. Chords labeled include Cm7, F7, Bm7, E7, Bbm7, and Eb7.

Handwritten musical notation for the second system. The treble staff continues the melodic line. The bass staff contains chords including Bb7, A7, Ab7, Db7, Gb7, and F7. There are also some handwritten notes like (9) and (#5) above the bass staff.

Handwritten musical notation for the third system. The treble staff has a melodic line with a slur. The bass staff contains chords including Bb7, A7, and Ab7. There are also some handwritten notes like (b) and (b) above the bass staff.

Handwritten musical notation for the fourth system. The treble staff has a melodic line with triplets. The bass staff contains chords including Bb7, A7, Ab7, Db7, Gb7, and F7.

Handwritten musical notation for the fifth system. The treble staff has a melodic line with slurs. The bass staff contains chords including Bb7, A7, and Ab7.

Handwritten musical notation for the sixth system. The treble staff has a melodic line with triplets. The bass staff contains chords including Bb7, A7, Ab7, Db7, Gb7, and F7.

Handwritten musical score for piano, featuring six systems of staves. The notation includes complex melodic lines with many accidentals and a variety of chords. The chords are labeled as follows:

- System 1: $Bb7$, $A7$, $Ab7$
- System 2: $Ebm7$, $Ab7$, $Db7$
- System 3: $C\#m7$, $F\#7$, $Cm7$, $F7$, $Bm7$, $E7$, $Bbm7$, $Ebm7$
- System 4: $Bb7$, $A7$, $Ab7$, $Db7$, $Gb7$, $F7$
- System 5: $Bb7$, $A7$, $Ab7$, **END SOLO.**

BASS Solo ~~~~~ and ~~~~~

DAL \$ al FINE.

TRACK 4

Freely

RAG TIME.

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody starting on G4, moving to A4, and then B-flat4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol Dm , and above the second measure is $A6^{13}$. The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol G^{13} .

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on E4, moving to F4, and then G4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol $E7$, and above the second measure is $F7$. The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on F4, moving to G4, and then A4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol $F7$.

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol C , and above the second measure is G^{13} . The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol C .

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol C/G , and above the second measure is A^{m9} . The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol $Dm7$.

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol C , and above the second measure is $F9$. The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on C5, moving to B4, and then A4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol $Bm7$.

Handwritten musical notation on a grand staff. The first system contains two measures. The first measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on E4, moving to F4, and then G4. The bass line has a G3 and a B-flat3. Above the first measure is the chord symbol $E7$, and above the second measure is A^{m9} . The second measure has a treble clef, a key signature of one flat, and a common time signature. It features a melody starting on E4, moving to F4, and then G4. The bass line has a G3 and a B-flat3. Above the second measure is the chord symbol A^{m9}/G .

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: $F\#m7^{(b5)}$, $F7$, E_m7 , and $C\#o7$. The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: $C7b5$, $Bm7b5$, and C/G . The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: F/G and C . The word "faster..." is written above the staff. The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: $G7$ and C . The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: C and $FREELY (E7) \rightarrow$. The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in eighth notes. Chord symbols above the staff are: C , $F7$, $E7$, $F7$, $G7$, and $A7$. The bass line is written in eighth notes with a treble clef.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes with various accidentals and stems.

Handwritten musical notation on a single staff, including a triplet of eighth notes and various accidentals.

Handwritten musical notation on a single staff, featuring triplets and a C/G chord marking.

Handwritten musical notation on a single staff, starting with "TIME - - -" and including Em7, A7, and Dm7 chord markings.

Handwritten musical notation on a single staff, including G7, Ab13, and Dm7 chord markings.

Handwritten musical notation on a single staff, featuring a C/G chord, a RUBATO marking, and a series of "H" markings above a melodic line.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. It contains several measures of music with eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a bass clef and includes various chords and single notes, with some measures containing triplets. There are some handwritten annotations and corrections throughout the system.

Time

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation includes eighth notes, quarter notes, and some triplet markings. There are some handwritten annotations and corrections throughout the system.

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation includes eighth notes, quarter notes, and some triplet markings. There are some handwritten annotations and corrections throughout the system.

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation includes eighth notes, quarter notes, and some triplet markings. There are some handwritten annotations and corrections throughout the system.

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation includes eighth notes, quarter notes, and some triplet markings. There are some handwritten annotations and corrections throughout the system.

Handwritten musical notation on a single staff. The melody consists of eighth and quarter notes. Chords are indicated by letters F and F#m.

Handwritten musical notation on a single staff. The melody includes eighth and quarter notes. Chords are labeled C, G7, and C.

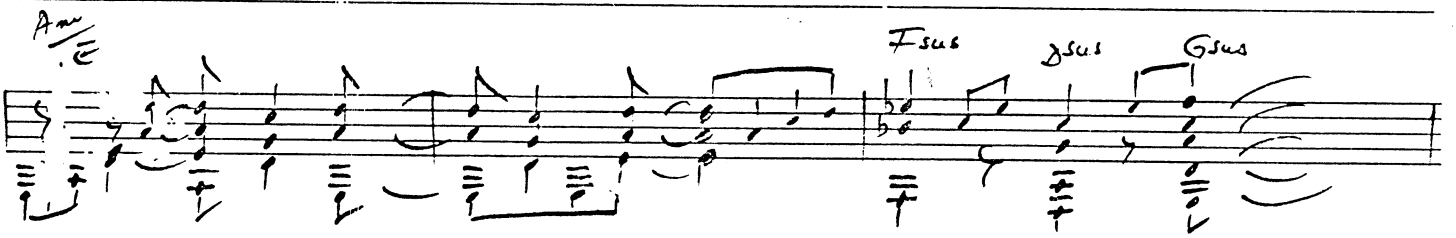
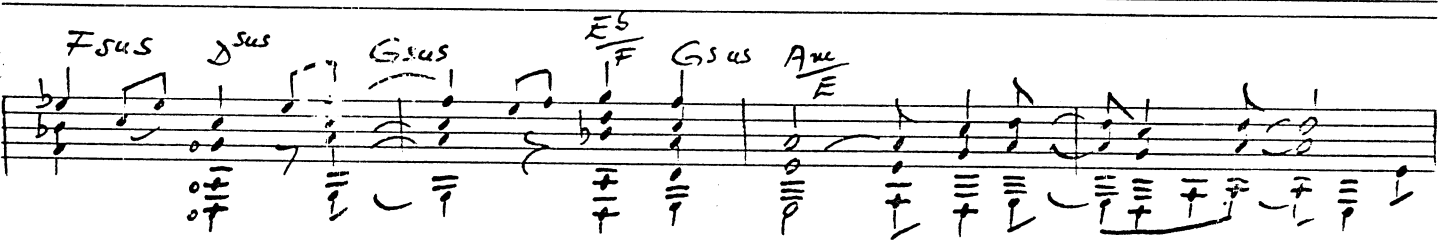
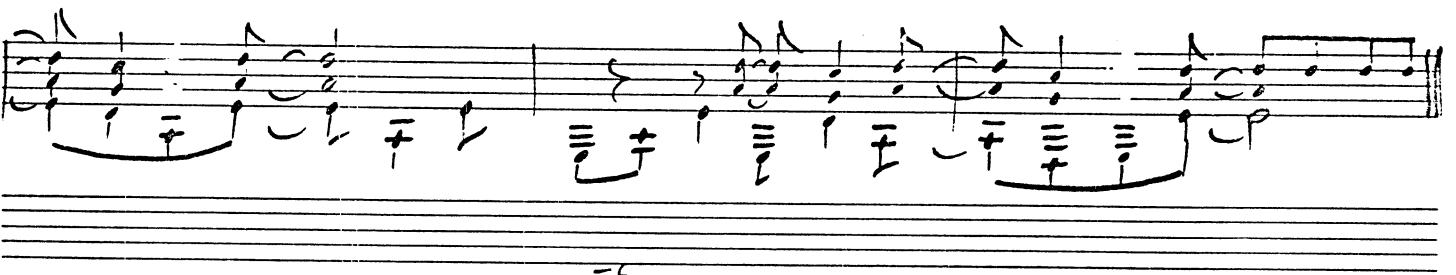
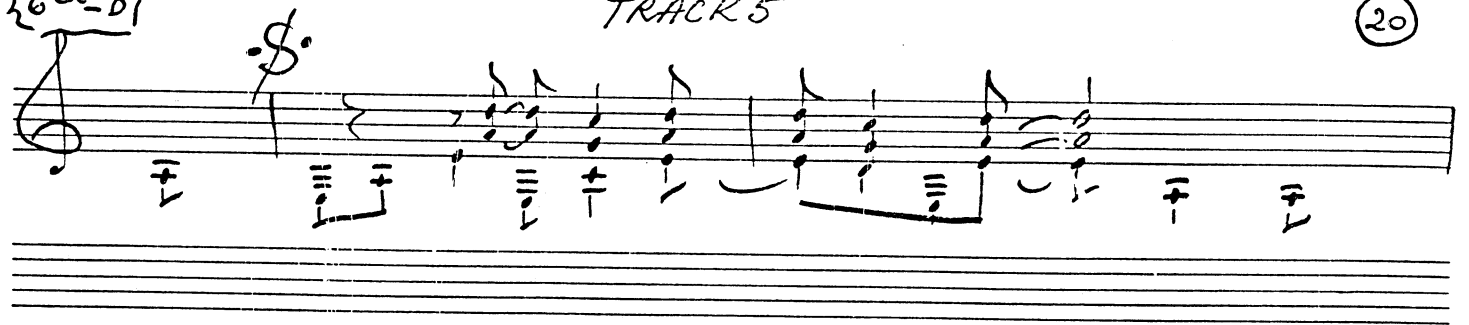
Handwritten musical notation on a single staff. The melody includes eighth and quarter notes. Chords are labeled C, G7, C, E7, and Am.

Handwritten musical notation on a single staff. The melody includes eighth and quarter notes. Chords are labeled C, A7/B, G7, and C. The notation ends with a double bar line and a repeat sign.

{6th-D}

TRACK 5

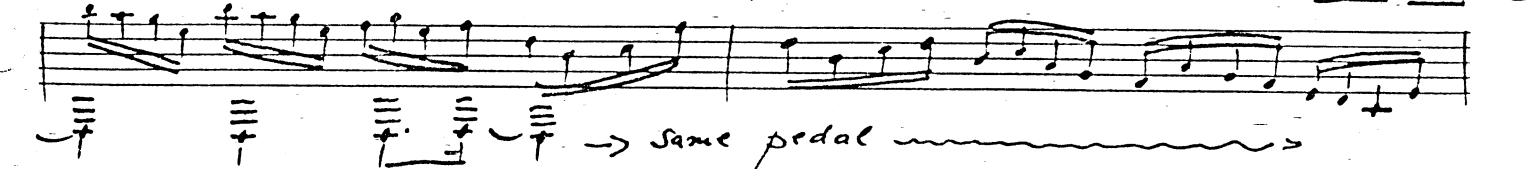
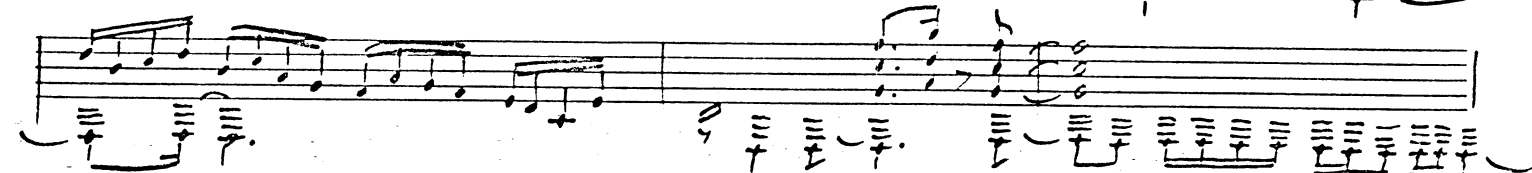
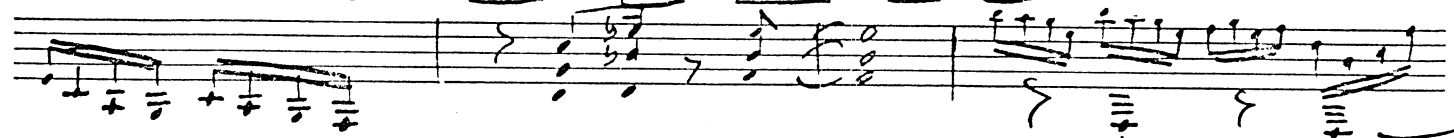
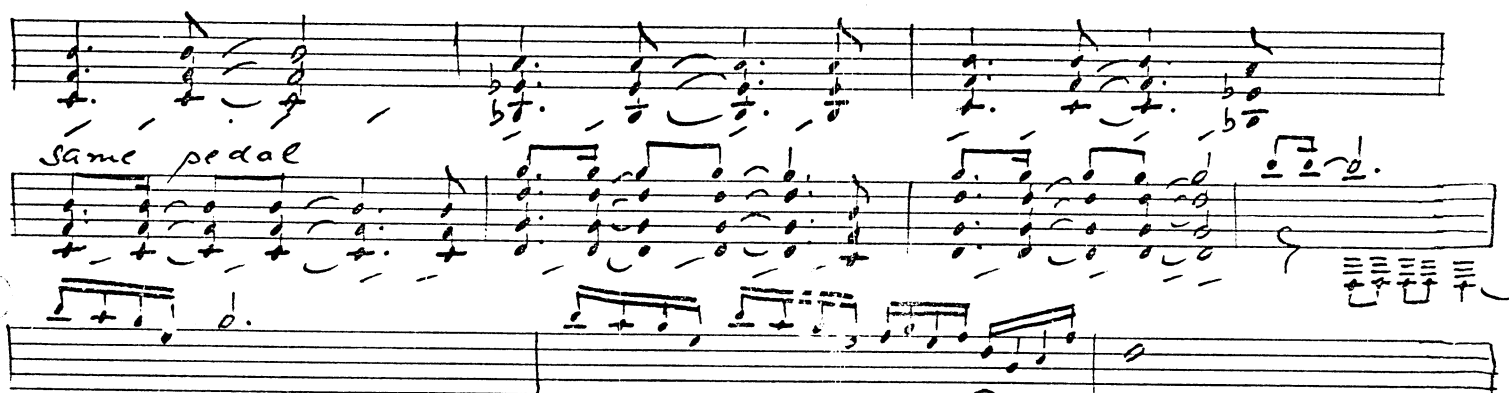
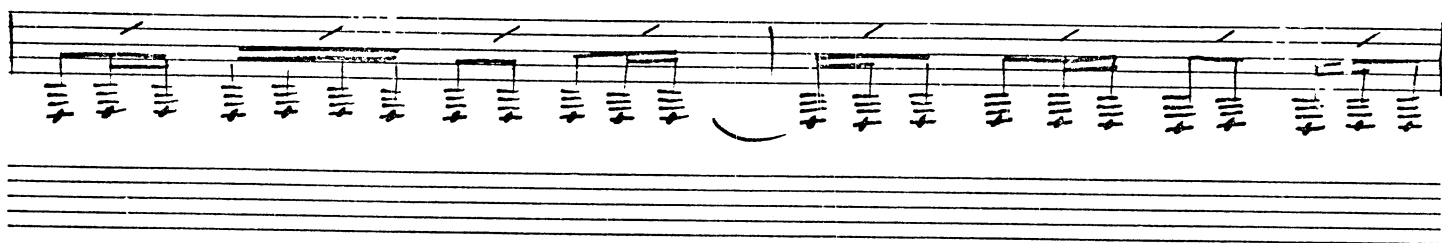
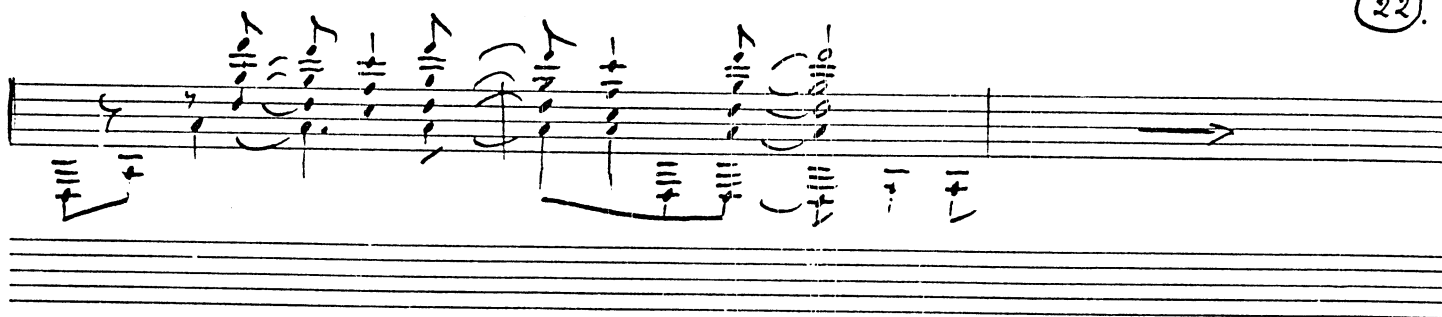
(20)



Am $A\flat/C$ Bbsus F

Gm

$A\flat^5/C$ F



Handwritten musical score for piano, measures 1-10. The score is written on five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with chords and some melodic movement. The fourth staff contains a bass line with chords and some melodic movement. The fifth staff contains a bass line with chords and some melodic movement. Chord symbols are written above the staves: E♭Δ⁷, E♭⁷, E♭Δ⁷, E♭⁷, Dm^(Δ7), D^Δ, Dm^(Δ7), Dm, (b), and Dm.

Handwritten musical score for piano, measures 11-15. The score is written on five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with chords and some melodic movement. The fourth staff contains a bass line with chords and some melodic movement. The fifth staff contains a bass line with chords and some melodic movement. Chord symbols are written above the staves: DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, and CΔ⁹.

Handwritten musical score for piano, measures 16-20. The score is written on five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with chords and some melodic movement. The fourth staff contains a bass line with chords and some melodic movement. The fifth staff contains a bass line with chords and some melodic movement. Chord symbols are written above the staves: DΔ⁹, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, and DΔ⁷.

Handwritten musical score for piano, measures 21-25. The score is written on five staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with chords and some melodic movement. The fourth staff contains a bass line with chords and some melodic movement. The fifth staff contains a bass line with chords and some melodic movement. Chord symbols are written above the staves: DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, DΔ⁷, and DΔ⁷.

Handwritten musical notation for the first system, featuring a treble and bass staff with various chords and melodic lines.

Handwritten musical notation for the second system, including a treble staff with a "2. fl..." marking and a bass staff with complex chordal textures.

Handwritten musical notation for the third system, featuring a treble staff with triplets and a bass staff with chords labeled $D\Delta^7(9)$, A_{m9} , $D\Delta^7_9$, and A_{m9} .

Handwritten musical notation for the fourth system, featuring a treble staff with a C-clef and a bass staff with chords labeled $D\Delta^7$ and A_{m7} .

Handwritten musical notation for the fifth system, featuring a treble staff with a 9/4 time signature and a bass staff with chords labeled $D\Delta^7$ and A_{m7} .

Handwritten musical notation on a single staff. Chords are labeled: $G\Delta^7/D$, B^b/D , G^b/D , and D^b . The notation includes various chord symbols and some melodic fragments.

Handwritten musical notation on a single staff. Chord label: $D\Delta^7$. The notation includes a 3/4 time signature, a key signature of one sharp (F#), and a series of eighth notes with triplet markings.

Handwritten musical notation on a single staff. The notation includes a common time signature (C) and a series of eighth notes.

Handwritten musical notation on a single staff. Chord label: E^b5 . The notation includes a 3/4 time signature, a key signature of one flat (Bb), and a series of eighth notes with triplet markings.

Handwritten musical notation on a single staff. The notation includes a series of eighth notes and chord symbols.

Handwritten musical notation on a single staff. The notation includes a series of eighth notes and chord symbols.

Handwritten musical notation on a single staff. The notation includes a series of eighth notes and chord symbols.

Handwritten musical notation on a single staff. Chord labels: A^bD and $Dm^{(11)}$. The notation includes a 5/4 time signature and a series of eighth notes.

Handwritten musical notation on a single staff. The notation includes a series of eighth notes and chord symbols.

Handwritten musical notation on a single staff. The notation includes the text "Jae S. ae" and a treble clef.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. The text "Rit..." is written above the staff.

TRACK 6

Handwritten musical score for Track 6, featuring multiple staves with notes, rests, and chord annotations. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Chord annotations are present throughout the score, including $A_{m7}^{(b5)}$, $D_7^{(b9)}$, G_4^7 , B_{m7} , $E_7^{(b9)}$, and $F_{\#7}^{(b5)}$. The score is organized into systems, with each system containing multiple staves. The notation is handwritten and appears to be a student or working draft.

Handwritten musical score for piano, featuring multiple staves with complex chord progressions and melodic lines. The score includes various chord symbols such as B7, E47, Bb7, Am7, G47, Gm7, Bm7(b5), E7(b9), A7, Am(b5), D9, Am(b5), B7(b9), and Bm7(b5). The notation includes triplets, slurs, and dynamic markings like 'p'.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The notation includes various chords and melodic lines. Chords labeled include $\bar{E}7^{(59)}$, A_m7 , A^{13} , $A_m^{(15)}$, and $\delta7^{(59)}$. The bass line features a triplet of eighth notes.

Solo

Handwritten musical notation for the second system, featuring a grand staff with treble and bass clefs. The notation includes various chords and melodic lines. Chords labeled include $A_m^{(65)}$, $D7$, $G\Delta7$, $A_m^{(35)}$, $\delta7$, $G\Delta7$, $E7$, $A_m^{(65)}$, $C\#m$, $F\#$, $B\Delta7$, $G\#m$, $C\#m$, $F\#$, $B\Delta7$, G , $B_m^{(65)}$, $E7$, and $A_m^{(65)}$. The notation includes triplets and various melodic patterns.

This is a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written throughout the score, including D7, Am7, G7, C7, B7, E7, A7, G7, Am7, D7, G7, Bm7, E7, Am7, Bm7, E7, and Am7. Some chords are marked with a superscript '5' (e.g., Am7⁵, Bm7⁵). There are also triplets indicated by a '3' over a group of notes. The score is written in a fluid, handwritten style, typical of a composer's draft or a student's work.

A handwritten musical score on ten staves. The notation includes various chords and musical symbols. The chords are: D7, G, Am7, Am7b5, D7b5, GΔ7, B-7, BΔ7, EΔ7, BΔ7, D7, GΔ7, A-7, Am7, Am7b5, D7, Abm7b5, D7b5, E7, Am7, D7, Bm7b5, E7#5, Am7, and D. The musical notation includes eighth notes, quarter notes, half notes, and rests. There are also some markings like "Surf." and "Rit." (Ritardando). The score is written in a single system across ten staves.

Handwritten musical notation on three staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The second staff continues the melody, featuring a triplet of eighth notes and a descending scale. The third staff contains a series of chords, each marked with a capital letter 'H' above it, and some notes with stems. The notation is handwritten and appears to be a student exercise or a draft.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically. They are provided for additional musical notation.

SLOW
RUBATO

MED. SWING

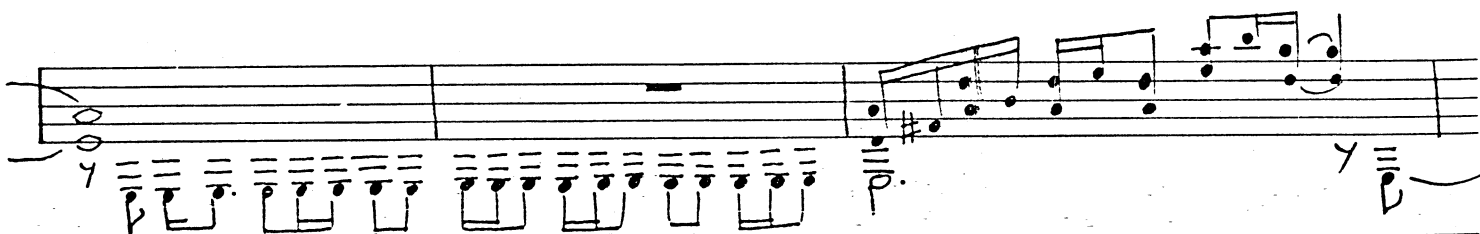
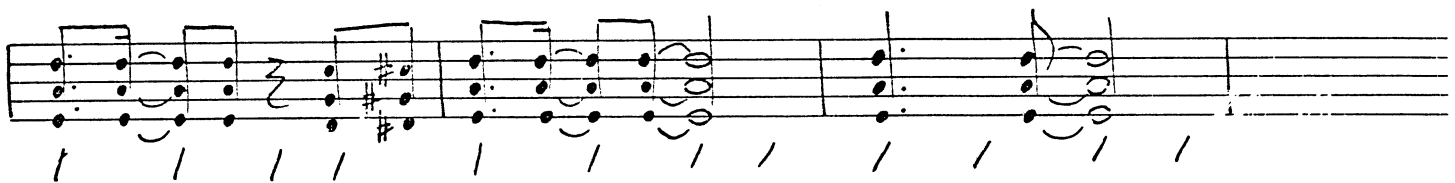
The musical score consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in ink on a single sheet of paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by tempo markings: *RUBATO* (appearing twice), *SWING*, and *RUBATO* (appearing again). The notation is dense and includes many triplets and complex rhythmic patterns. The staves are numbered 1 through 10 at the bottom left.

TRACK VIII

34

E-MODAL (MOSTLY DORIAN)



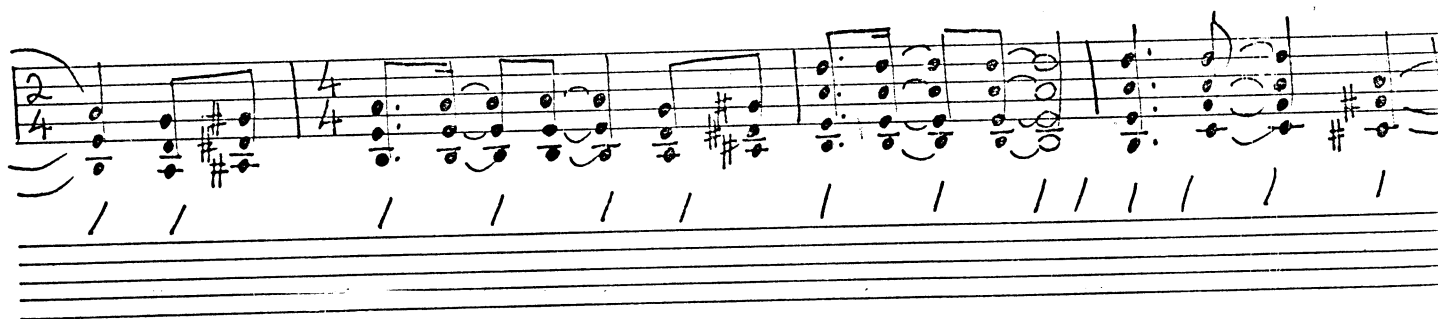
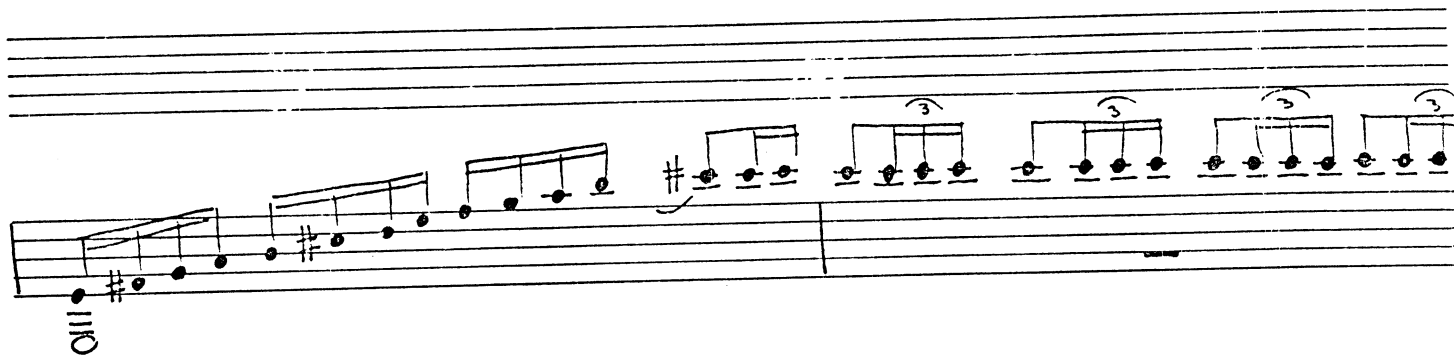
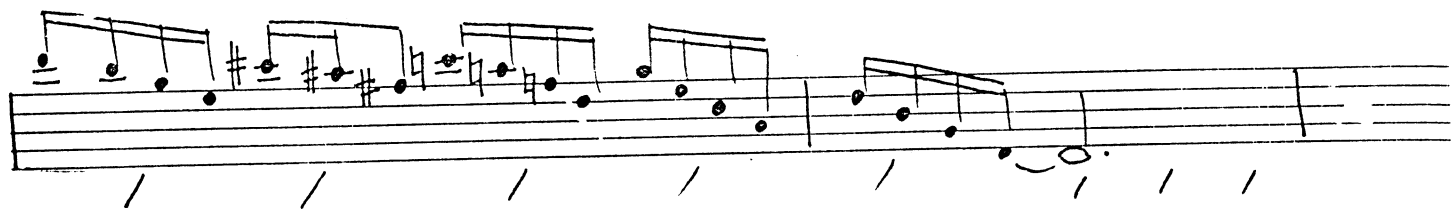
Handwritten musical notation on a single staff. The first measure is in 3/4 time, followed by a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as f and p .

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a melodic line with various note values and rests.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.



Handwritten musical notation on a single staff. The melody begins with a sharp sign (F#) and consists of eighth and sixteenth notes. Below the staff, there are several vertical lines representing chords, some with a 'p' (piano) marking.

Handwritten musical notation on a single staff. The melody features several measures with five-fingered patterns (marked with a '5' and a slur) and a triplet (marked with a '3' and a slur). Below the staff, there are vertical lines for chords and a 'p' marking.

Handwritten musical notation on a single staff. The melody consists of eighth and sixteenth notes. Below the staff, there are vertical lines for chords, some with a 'p' marking, and a 'p' marking on the left side.

Handwritten musical notation on a single staff. The melody consists of eighth and sixteenth notes. Below the staff, there are vertical lines for chords, some with a 'p' marking, and a 'p' marking on the left side.

Handwritten musical notation on a single staff. The melody consists of eighth and sixteenth notes. Below the staff, there are vertical lines for chords, some with a 'p' marking, and a 'p' marking on the left side.

E-9

Fmaj-7/E

Slight Rubato

repeated notes are sixteenth note triplets

E-9

F13/E

E-11

E maj. 9

A maj. 9



E aug. 9

C# - 11/E

E aug. 9

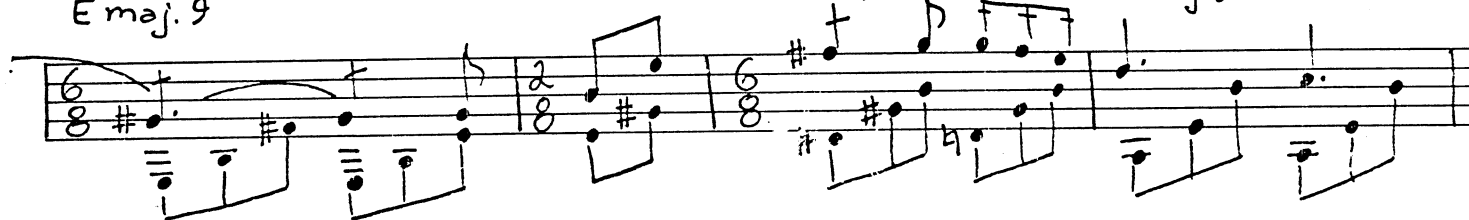


E maj. 9

G# - 7/D#

E 7b

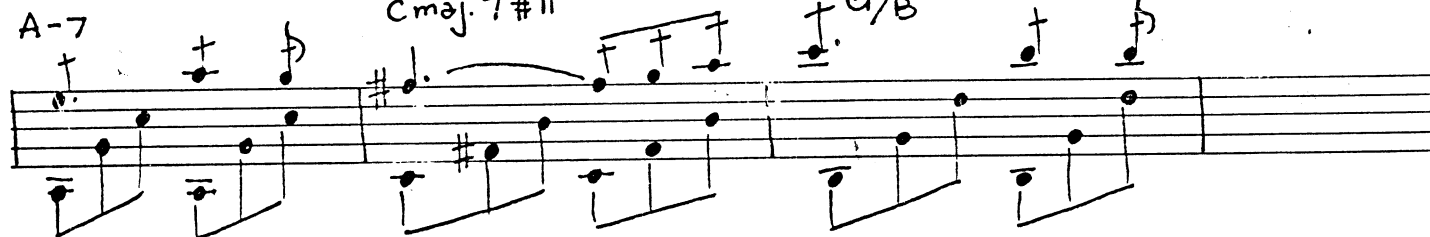
A maj. 9



A-7

C maj. 7 #11

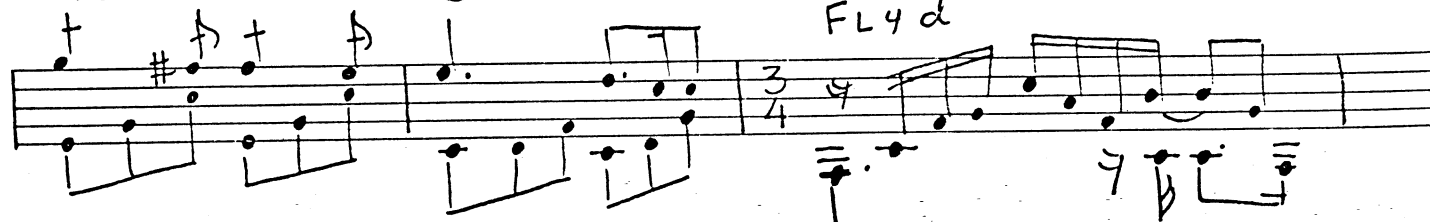
G/b



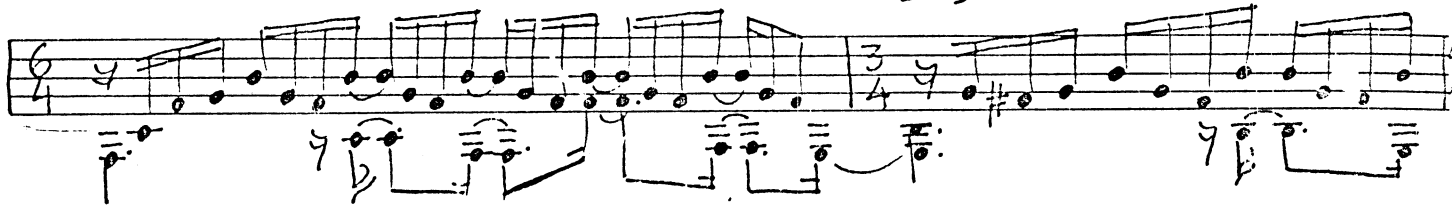
C/E

C

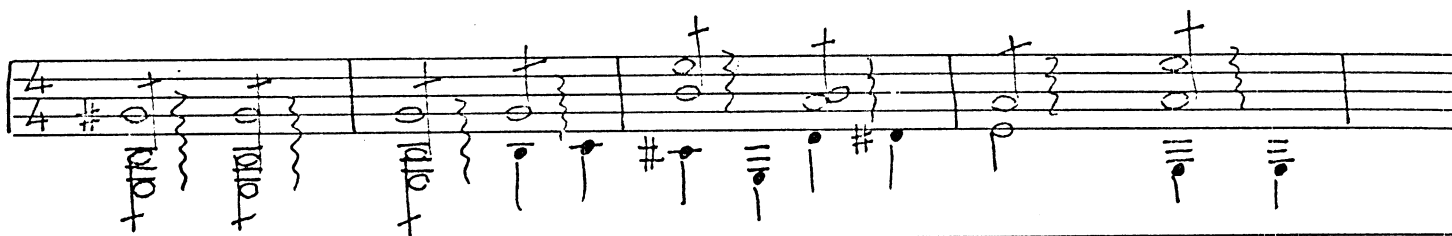
FL4 d



E-9

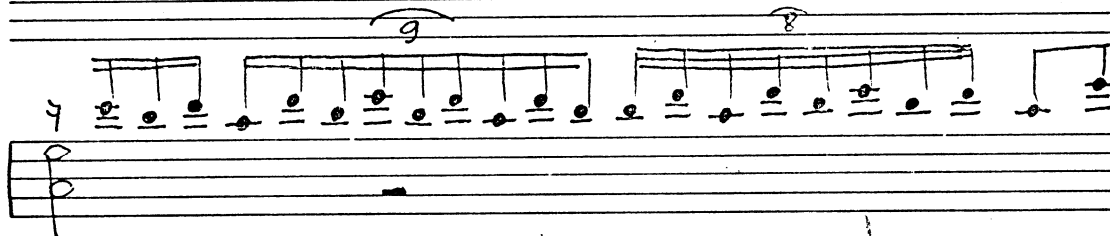
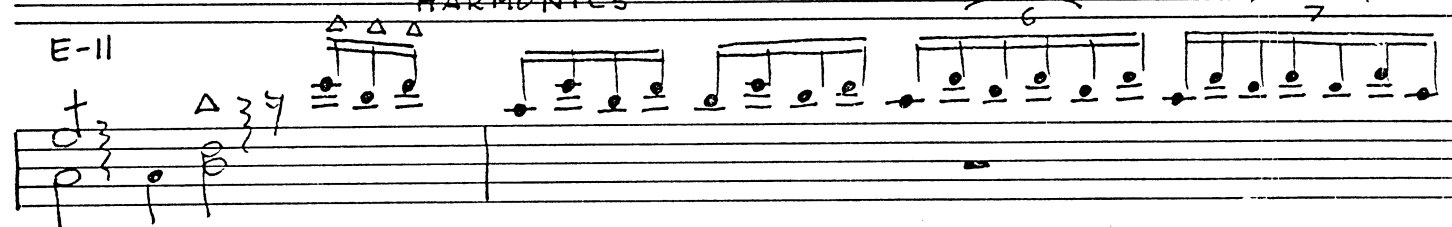


Very RUBATO



HARMONICS

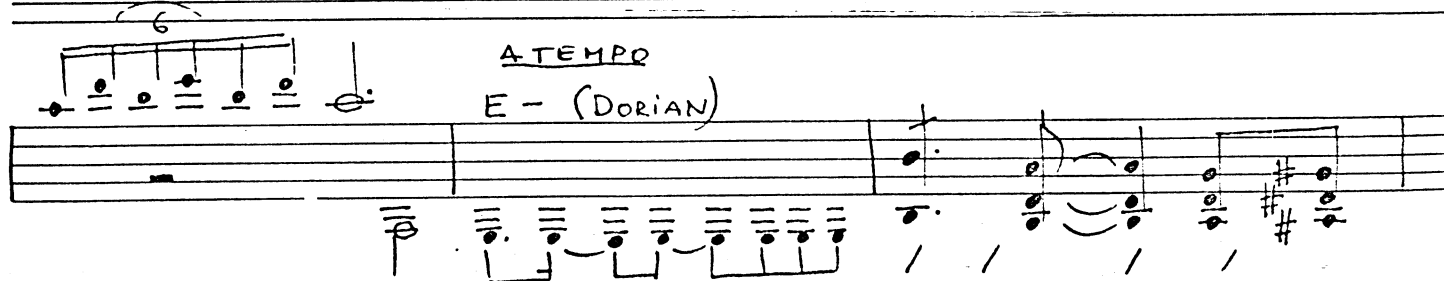
E-II

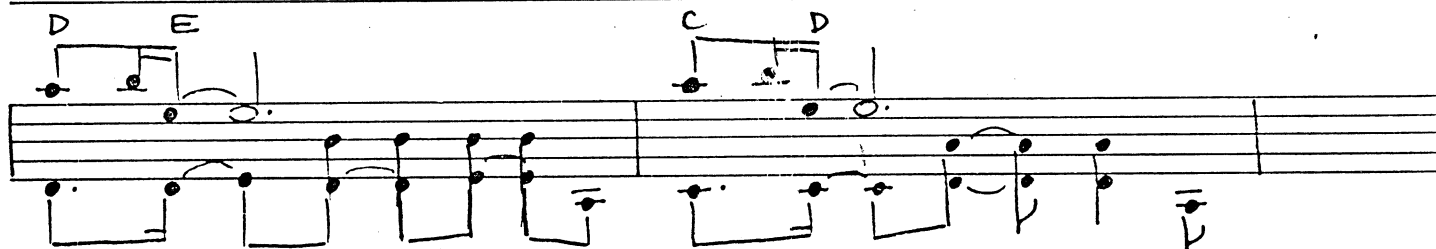
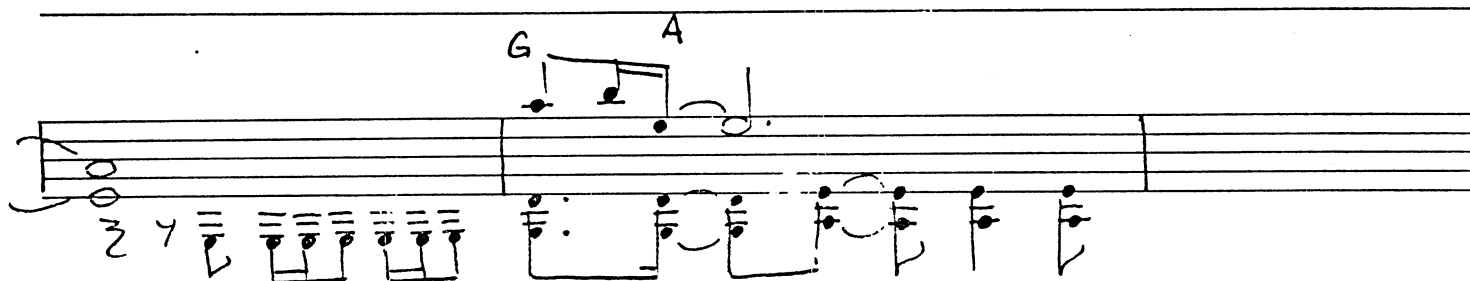
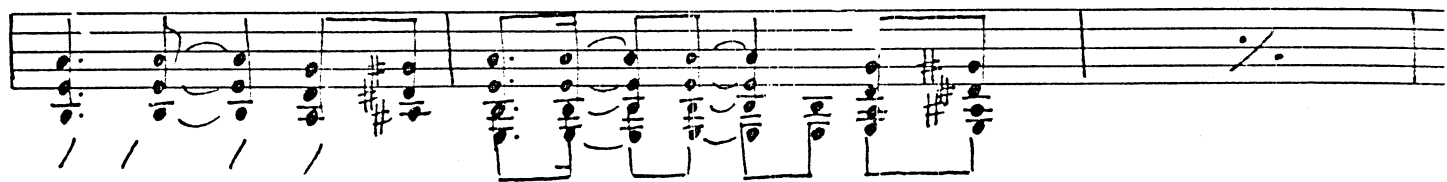


END HARMONICS

A TEMPO

E - (DORIAN)





HARMONICS

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures, including a triplet of eighth notes, a quarter note, and a half note. The word "HARMONICS" is written above the staff. The notation ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures, including a quarter note, a half note, and a full note. The word "FINE" is written above the staff. The notation ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures, including a quarter note, a half note, and a full note. The notation ends with a double bar line and a repeat sign.

Harp Harmonics

I. Guitarists associated with harp harmonics

- a. Chet Atkins
- b. Lenny Breau
- c. Ted Greene
- d. Lorne Lofsky
- e. Russell Malone

II. Basic technique and patterns

- a. Thumb and 1st finger
- b. Adding the 4th finger (or 3rd)
 - i. Open string cascade pattern.
 - 1. Ascending: Note, Harmonic, Note, Harmonic...
 - 2. Descending: Harmonic, Note, Harmonic, Note....
 - ii. Open string double stop pattern.

III. Applications

- a. Chord voicings
 - i. Works on voicings with no repeated notes at the octave, as they will be repeated pitches when raised an octave by harmonics.
 - ii. Combine voicings into ii-V-I progressions.
 - iii. Knowing multiple uses for a voicing (i.e. tritone subs) is very helpful.
 - iv. Practice balancing volume of harmonic and notes.
- b. Two-note lines
- c. Cluster chords
 - i. Raises lowest note of drop 2 voicing an octave by harmonic.
 - ii. Lenny Breau used this to achieve Bill Evans type voicings.
- d. Scales using harmonics
 - i. Lenny Breau technique using hammer ons and pull offs
 - ii. C major scale using both harmonics and fretted notes.
- e. Sweeping harmonics
 - i. Lorne Lofsky technique
 - ii. The claw

IV. Further resources

- a. **Youtube:** "Lenny Breau...Ted Greene... Lorne Lofsky.... etc... harmonics"
- b. **Books:** Mel Bay: Lenny Breau Fingerstyle Jazz
- c. **Articles:** "Lenny Breau's Harp Harmonics," Guitar Player Magazine, July 1994
- d. **Videos:** "Harmonics" with Lorne Lofsky on Mike's Master Classes
- e. www.lennybreau.com
- f. www.tedgreene.com

Harp Harmonics Lesson

Neil Ferris

Open string cascade

Em¹¹ Em¹¹ Open string double stops

Fretted bar cascade

Gm¹¹ Gm¹¹ Fretted bar double stops

Chord voicing cascade

G⁷ G⁷ (9, 11, 13) Chord voicing double stops

Cluster voicings

Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ Bm^{7(b5)}

As your fretted note ascends, your harmonic will extend beyond your fingerboard.

Use "landmarks" as guides, and switch over to the bridge pickup to get more harmonic tone.

Scale harmonics

5th position

E _____ Note ...etc

B _____ Note

G _____ Harmonic

D _____ Note

A _____ Harmonic

E _____ Harmonic

ASCENDING

E _____ Note

B _____ Note

G _____ Harmonic Note

D _____ Harmonic

A _____ Harmonic ...etc

E _____

DESCENDING

A Lost Lenny Breau Lesson

Harp *H*armonics *and* *H*eavenly *H*armonies

Each generation yields a handful of guitarists who never achieve widespread public acclaim, but who are held in awe by peers, industry insiders, and knowledgeable fans. Guitar students of all ages and skill levels make the pilgrimage to smoky bars and cramped apartments to absorb 6-string lore from these shadowy figures. Swapping stories and tapes, students develop an informal, underground school

BY ANDY ELLIS

Breau and high-A 7-string in the early '80s. Note thumbpick.

A Lost Lenny Breau Lesson

based on the ideas and techniques of such reclusive guitar gurus. High on the list of legendary, low-profile jazz-guitar savants are Ted Greene, Mick Goodrick, and the late Lenny Breau.

Lenny lived and played in relative obscurity. His bohemian and often self-destructive lifestyle prevented him from having a career commensurate with his abilities. Questions still surround his untimely death at age 43. Most who heard Breau perform felt his prodigious talent was never adequately captured on a smattering of commercial releases. His ideas, however, continue to be embraced and developed by others, and in that sense, his music and legacy live on. Listen to Steve Masakowski

and Philip deGruy to hear two contemporary players who acknowledge their debt to Breau and his 7-string.

On December 13, 1982, I took a private lesson from Lenny in his Nashville apartment. The following material is extracted from my 90-minute tape of the event. It explores how Breau used harmonics to convert standard guitar chords into piano-like clusters and how he handled quartal voicings. (We'll investigate Breau's intriguing single-note concepts in future Sessions lessons.)

Lenny possessed the rare ability to reduce complex techniques and theories to their essence. He was as gifted a teacher as he was a performer.

Harmonic harmony. A fingerstyle player,

Lenny was the undisputed harmonics champ. In addition to rippling harp-harmonic arpeggios—a technique he documented in his early-'80s *GP* columns—Breau was fond of revoicing chords by playing one of the lower notes as an octave harmonic. "Take *Cmaj7*, for example," he explained. "I lift *C*, the root, up an octave so it's a half-step higher than the 7. It becomes more of a cluster. If you don't use harmonics, clusters can be difficult to fret, especially when you're moving around the fretboard."

First play the *Cmaj7* in Ex. 1a, picking with your thumb, index, middle, and ring fingers. Next, using your picking-hand index finger, lightly touch the fifth string over the 15th fret. Pluck the note with your pick-

Ex. 1

Ex. 1 shows a sequence of chords and fingerings for a harmonic exercise. The chords are *Cmaj7*, *(e) Cmaj7*, *Ebmaj7*, *Dbmaj7*, *Freely*, *Dbmaj7*, *Dmaj7*, and *Cmaj7*. The fingerings are indicated by numbers 1-5 on the strings.

| Chord | Fingering |
|------------------|---------------|
| <i>Cmaj7</i> | 5, 4, 3, 2, 1 |
| <i>(e) Cmaj7</i> | 5, 4, 3, 2, 1 |
| <i>Ebmaj7</i> | 5, 4, 3, 2, 1 |
| <i>Dbmaj7</i> | 5, 4, 3, 2, 1 |
| <i>Freely</i> | 5, 4, 3, 2, 1 |
| <i>Dbmaj7</i> | 5, 4, 3, 2, 1 |
| <i>Dmaj7</i> | 5, 4, 3, 2, 1 |
| <i>Cmaj7</i> | 5, 4, 3, 2, 1 |

Ex. 2

Ex. 2 shows a sequence of chords and fingerings for a harmonic exercise. The chords are *Cmaj7*, *(b)*, and *(c)*. The fingerings are indicated by numbers 1-5 on the strings.

| Chord | Fingering |
|--------------|---------------|
| <i>Cmaj7</i> | 5, 4, 3, 2, 1 |
| <i>(b)</i> | 5, 4, 3, 2, 1 |
| <i>(c)</i> | 5, 4, 3, 2, 1 |

Ex. 3

Ex. 3 shows a sequence of chords and fingerings for a harmonic exercise. The chords are *Gm11*, *Gm11*, and *Cmaj7*. The fingerings are indicated by numbers 1-5 on the strings.

| Chord | Fingering |
|--------------|---------------|
| <i>Gm11</i> | 5, 4, 3, 2, 1 |
| <i>Gm11</i> | 5, 4, 3, 2, 1 |
| <i>Cmaj7</i> | 5, 4, 3, 2, 1 |

Ex. 4

Ex. 4 shows a sequence of chords and fingerings for a harmonic exercise. The chords are *Gm11* and *Cmaj7*. The fingerings are indicated by numbers 1-5 on the strings.

| Chord | Fingering |
|--------------|---------------|
| <i>Gm11</i> | 5, 4, 3, 2, 1 |
| <i>Cmaj7</i> | 5, 4, 3, 2, 1 |

audio version available!
1-800-222-3399



A young Lenny explores left-hand finger independence on the bandstand.

hand thumb. This yields a *C* harmonic 12 frets—one octave—higher than the original 3rd-fret *C* (Ex. 1b) and produces a close, piano-like voicing (Ex. 1c). Since two fingers are required to sound the harmonic, you'll need to use your pinky to pick the highest note.

Ex. 1d illustrates the stretch this major-7th chord would require if you didn't use a harmonic. While Breau's harmonic revoicing technique places less demand on the fretting hand, it requires more effort from your picking hand. To develop quick and accurate "point-and-pluck" harmonics and strengthen your picking pinky, practice transposing the new voicing as in Ex. 1e.

Breau advised, "You have to be careful not to pick the fretted strings too hard, or they'll cover up the harmonic. I like when the harmonic comes in a split second after the rest of the chord.

It stands out a bit. It's a way to balance things."

Here are three picking patterns Breau used to let harmonics breathe. In Ex. 2a, the root—now an octave harmonic—follows on the heels of the fretted 7, creating a ringing minor-second *melodic* interval. Remember to use your pinky to pluck the highest note. Ex. 2b is a quick backward arpeggio that ends with the harmonic. In Ex. 2c, play the minor second as a stand-alone *harmonic* interval. Work on each of these techniques while moving the major-7th cluster up and down the fretboard.

Breau liked lacing minor 11th chords with harmonics. "To get a *Gm11*," he said, "barre straight across the neck at the 3rd fret [Ex. 3a]. The 11 is *C*. I'll play the *G* harmonic on the sixth string with the next three notes—*C, F, Bb*. Then I'll repeat that on the next-higher string group.

You just go four, four, and four [Ex. 3b]. It's amazing all the different sounds you can get using this technique, things you could never reach. Like, it's tough to fret *Gm11* and get the *C* and *Bb* together. By going with the harmonic, you're playing a voicing that's not a guitar chord." Play Ex. 3b slowly. For maximum sustain, don't relax your index barre as you work across the strings.

"Not only do you get clusters from this minor 11," Lenny pointed out, "it gives you the freedom to play a line on top [Ex. 4]. Whenever you have a free finger, experiment by adding melody over a sustained cluster. There's a whole world in that technique alone." To strengthen your fret-hand pinky and develop independence, move Ex. 4 up and down the neck in minor thirds—*Bbm, Dm, Fm*, etc.

A Lost Lenny Breau Lesson

"I'm always looking for unusual voicings," Lenny said. "For instance, I'll play an *Em11* like this (Ex. 5a) and arpeggiate it with moving harmonics (Ex. 5b). There's a *D* triad on top—isn't that a hip voicing? Let the intervals ring against each other. They sound like little chords in themselves. I got into this by listening to piano players, particularly Bill Evans."

Open strings. Lenny often used open strings to color his chords, as in Ex. 6. Memorize each bar's chord form, and then add harmonics for a real treat.

Certain open-string voicings automatically produce ascending and descending intervals

as you strum sequentially across the strings. Breau would take advantage of this phenomenon, as in Ex. 7's *Am9*. Notice how in beat two the minor second descends, even though you're moving from low to high strings.

Conversely, Breau would often stagger his arpeggio to create jagged melodies and interval jumps. In Ex. 8, for instance, he skips from the fifth to the second string, leaping a major ninth. He follows this with a minor second—the smallest possible interval. Mixing open strings with harmonics, as in this example, offers a mind-boggling array of voicing possibilities and a lifetime of study. Asked if he developed his harmon-

ic approach scientifically or if it simply evolved from late-night treasure hunts, Breau replied, "Like hunting. I didn't write chords down or make any notes. I just keep it in my head."

Ex. 9 shows how Breau would combine a *G* major pentatonic scale (bar 1) with an *Em9*

Ex. 5

(a) *Em11* (b) *Em11*
Freely

let ring

T A B

Ex. 6

Em9 *Em11* *Em9*
Slowly

let ring

T A B

Ex. 7

Am9

let ring

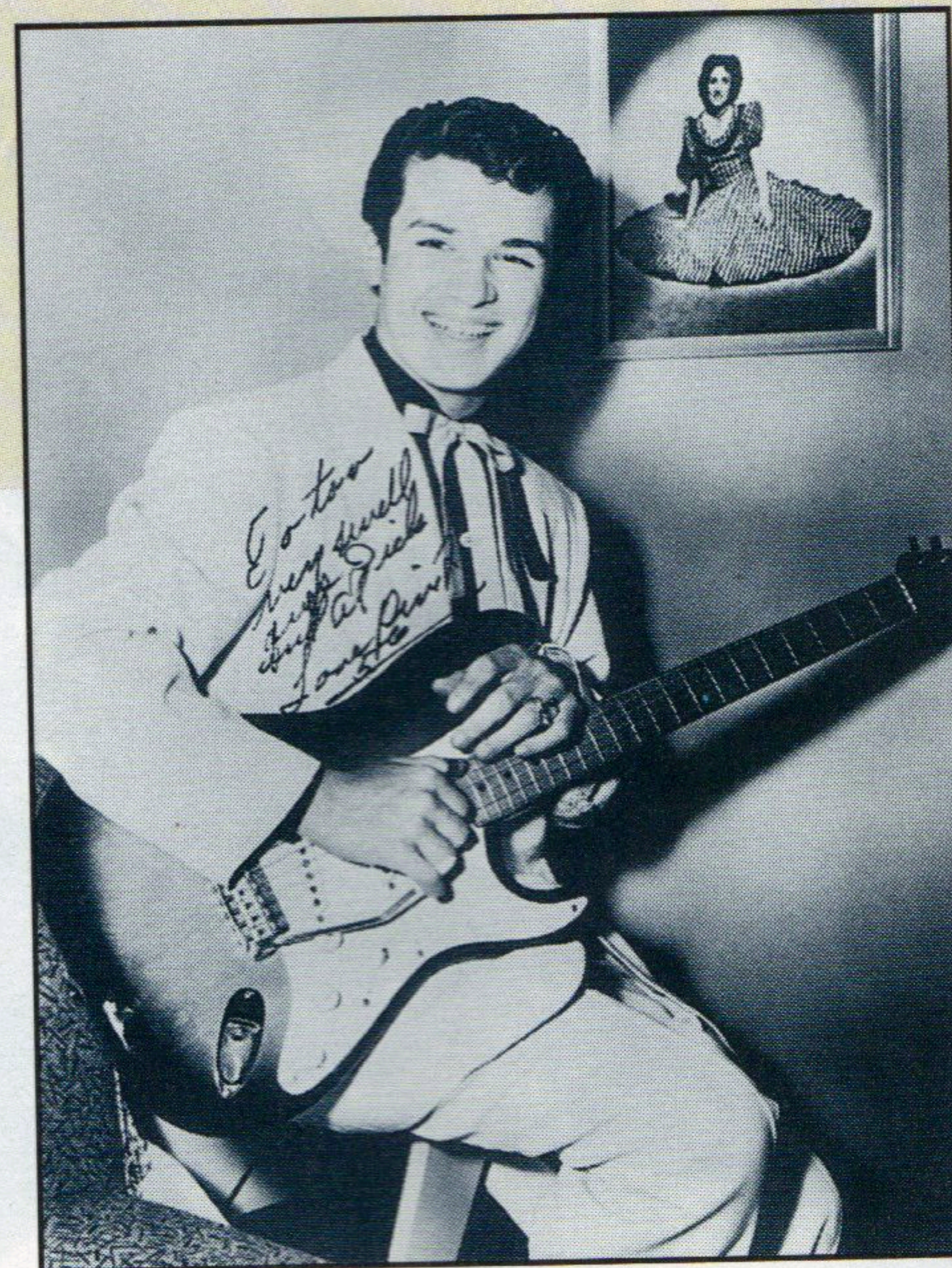
T A B

Ex. 8

Am9

let ring

T A B



Cool threads, cool Strat: In his teens, country picker Breau toured and performed as Lone Pine, Jr.



audio version
available !

1-800-222-3399

arpeggio (bar 2) to jam over an *Em*. Lenny suggested, "Instead of just running the pentatonic scale, use a pattern like this to make it sound good. Play slowly and listen to each note. Hear the effect each scale tone has against the chord. Ravi Shankar talks about the importance of one note. Know you're playing the 9. Play a nice *long* 9." Watch the slurs in this lick; strategically placed hammers and pulls provide momentum and interest.

"In jazz," Lenny continued, "you often hear pentatonics played against chords voiced in fourths. For example, instead of harmonizing a *C* scale in thirds [Ex. 10a], harmonize it in fourths [Ex. 10b]. You're playing the *C* scale along each string, but a fourth apart. McCoy Tyner plays chords like these with his left hand and solos against them with his right. That's what makes the sound. Sometimes he'd arpeggiate these chords to create

lines. If you're blowing over *Em*, play this to sound outside [Ex. 11]."

Ex. 12 demonstrates the kind of quartal (fourth-based) chords Breau would use for *G7* or *G13*. Chord tones abound, but in a harmonically ambiguous context. Without thirds, there's no major or minor tonality. This abstract setting lets you play non-diatonic clusters a half-step away from diatonic ones, as at the start of bar 4. "You can get away with it," Breau urged. "Fool around with half-step approaches to create tension."

Ex. 9

♩ = 72-88

G Pentatonic

let ring

T A B

Ex. 10

(a) In thirds

(b) In fourths

T A B

Ex. 11

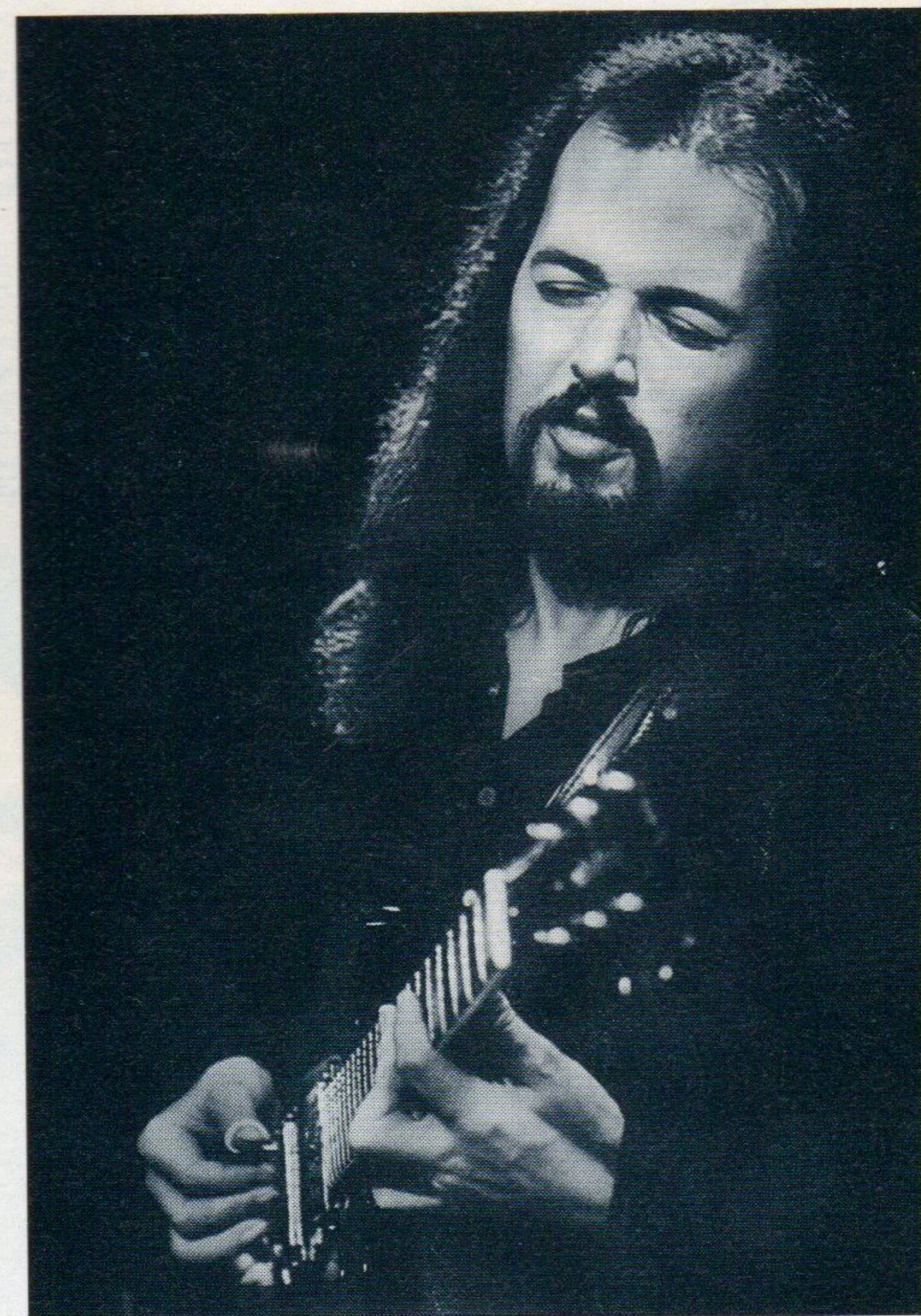
♩ = 120-144

T A B

Ex. 12 (G7)

Briskly

T A B



Looking within: Breau lays down world-wise fingerstyle jazz.


A Lost Lenny Breau Lesson

To become versed in quartal harmony, pick a key—say, *C*—and build chords in fourths from each scale tone (*C-F-B \flat* , *D-G-C*, *E-A-D*, etc.). Work these chords out on the three highest three-string groups, i.e., 3-2-1, 4-3-2, 5-4-3. Listen for timbral differences when you play the same voicings on different string groups. Also notice how a voicing's shape changes from one string group to the next. Over time, work through other keys.

"Use fourths harmony in modal music," Lenny said. "Say we're in *C* again. Listen to those fourth chords against each note in the *C* scale. Like to play in *D* Dorian, make *D* the tonal center [Ex. 13]. The same chords

played against *A* put you in *A* Aeolian [Ex. 14]. It really starts sounding like Trane [John Coltrane] when you get into the *E* Phrygian mode. Try superimposing a *G* pentatonic pattern [as in Ex. 9] over this two-bar progression [Ex. 15]."

New turf. In three-note quartal chords, the top and bottom tones are a seventh apart. Using Breau's octave-harmonic technique, why not raise the lowest note, revoicing the chord so it has a second on top? Exploring this brave new world of octave-harmonic quartal harmony should keep you off the streets for at least a few months.

Thanks, Lenny, for your inspiration. Rest in peace. 



The early days: Lenny thumbpicks a Martin D-28 flat-top.

Ex. 13

$\text{♩} = 104-138$

D Dorian

Ex. 14

$\text{♩} = 116-138$

A Aeolian

Ex. 15

$\text{♩} = 92-112$

E Phrygian



audio version
available !

1-800-222-3399

Mel Bay Presents

MB93972
\$7.95

Lenny Breau

Fingerstyle Jazz



FRAN TAYLOR

Mel Bay Presents

Lenny Breau

Fingerstyle Jazz

COVER PHOTO BY FRAN TAYLOR



© 1985 BY MEL BAY PUBLICATIONS, INC., PACIFIC, MO.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. PRINTED IN U.S.A.

CONTENTS

SEMINAR

| | |
|--------------------------|----|
| BUILDIN' THE BLUES | 4 |
| THREE AGAINST TWO | 19 |
| HARMONICS AT WORK | 23 |

SOLOS

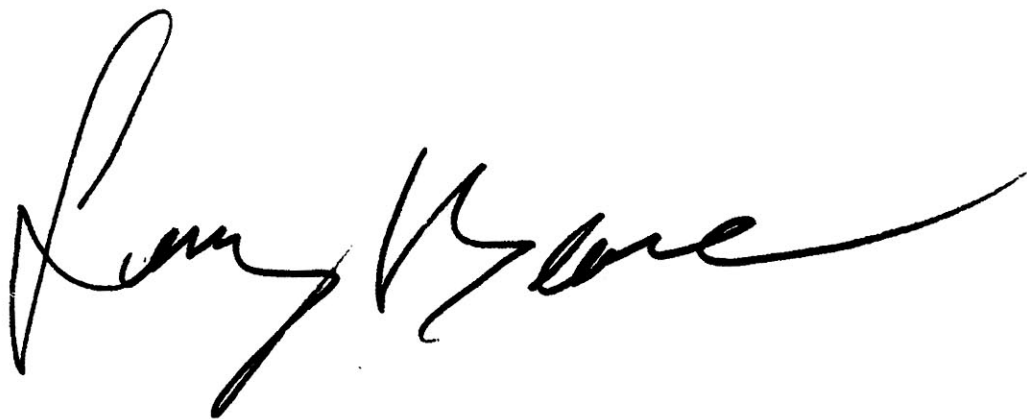
| | |
|--------------------------|----|
| FIVE O'CLOCK BELLS | 31 |
| LITTLE BLUES | 36 |
| FREIGHT TRAIN | 49 |
| DISCOGRAPHY, etc. | 60 |

I have been wanting to write a guitar book for six or seven years. I was always discouraged because I never ran into anyone who could really help me do it. Then I figured . . . well, maybe John Knowles and I could put out a good book. The more we talked about it, it felt real right.

The most important thing about this book is the information. It's not exactly the notes. I mean you can get the notes but it's understanding the philosophy behind the notes that's important. This could lead a person to their own style of playing. I'm not trying to make you play the way I play. I want to lead you to yourself.

I've included some of the exercises that I went through to develop my own playing. If you feel discouraged at first, it's because they are hard to play . . . that's all. Keep playing them and after a while they will start to feel natural and you can add your own variations.

A lot of people helped me along the way. Of course there's Chet Atkins. I love Chet. If it hadn't been for him, I wouldn't have started playing . . . seriously. Without Bill Evans, I might have quit playing years ago. When I heard Bill play piano, it was a lifetime of inspiration. He made me realize that I really don't know what's happening because music keeps on changing.

A large, stylized handwritten signature in black ink, which appears to read "Kenny Burrell". The signature is fluid and cursive, with long, sweeping strokes.

John

Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 12-measure piece. The notation includes various chords, accidentals, and a complex bass line with many accidentals and a final double bar line.

If you are used to reading TAB, look up at the music every now and then to see how it relates to what you are doing. If you are used to reading music, check the TAB to make sure that you are not playing the right notes in the wrong position. In either case, try following the printed music as you listen to the seminar cassette or the records containing the solos.

BUILDIN' THE BLUES

In EX. 1, the eighth note pairs are played with a triplet feel. There is a slight accent on the second note in each pair.

Lenny: So at the same time, I'm going to sustain two note chords. . . tritones that will suggest a C7th. We'll leave the root out because in this case we're using the note "C" on top.

EX. 2

4
ma

4
4

3
i
2
p

8 8 8 8 8 8 8

8
7

7
6

8 8 8 8 8 8 8

8
7

8
7

8 8 8 8

8
7

7
6

John: That would be where the four chord comes.

L: Yeah. Then you can change the notes and maybe play something like two “C’s”, two “B^b’s”.

EX. 3

4 1 4 1 4 1 4 1

3 2 3 2 8 7 8 7 8 7 8 7 8 7

L: Then it becomes a melody. So you go 1, 2, 3, 4& and on the 4&, the chord comes in. That's what makes it swing.

EX. 4

7 7 7 7 7 7 7 7

8 8 6 6 8 8 6 8 8 6 6 8 8 6 8 8 6 8

8 7 7 6 8 7 8 7 8 7 8 7 8 7 8 7 8 6

L: Right? So then you're getting into syncopation.

L: The pentatonic scale is. . .

EX. 5

L: . . . and that scale will fit against a one chord and it also fits against a four chord. So we'll make up a little melody going. . .

EX. 6

Now Lenny adds the bass part from EX. 4 to the melody in EX. 6. Notice that he leaves out the melody note "F" on the 4& of the first bar to make room for the four chord.

EX. 7

Musical score for EX. 7, featuring a treble clef, 4/4 time signature, and guitar tablature. The score is divided into four measures. The first measure contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line is written in the bass clef, starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line is written in the bass clef, starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The third measure contains a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line is written in the bass clef, starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The fourth measure contains a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line is written in the bass clef, starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.



Lenny and John

Practice singing chord roots while playing tritones to improve your ability to hear the implied seventh chords.

EX. 8

First system of musical notation for EX. 8. Treble clef, 4/4 time. Four measures. Measure 1: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it. Measure 2: Treble has a half note F with a flat (Eb) and a whole note F below it. Bass has a half note F and a whole note F below it. Measure 3: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it. Measure 4: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it.

Second system of musical notation for EX. 8. Treble clef, 4/4 time. Four measures. Measure 1: Treble has a half note F with a flat (Eb) and a whole note F below it. Bass has a half note F and a whole note F below it. Measure 2: Treble has a half note F with a flat (Eb) and a whole note F below it. Bass has a half note F and a whole note F below it. Measure 3: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it. Measure 4: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it.

Third system of musical notation for EX. 8. Treble clef, 4/4 time. Four measures. Measure 1: Treble has a half note G with a flat (Fb) and a whole note G below it. Bass has a half note G and a whole note G below it. Measure 2: Treble has a half note F with a flat (Eb) and a whole note F below it. Bass has a half note F and a whole note F below it. Measure 3: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it. Measure 4: Treble has a half note C with a flat (Bb) and a whole note C below it. Bass has a half note C and a whole note C below it.

When you can sing the roots, practice singing the pentatonic scale against the tritones. Notice that Lenny's vocalizing is playable on the guitar. With practice, your fingers and voice will work together.

EX. 9

First system of musical notation (measures 1-4). The top staff is in 4/4 time, key of B-flat major (two flats). It features a melody with eighth and quarter notes, including triplets and slurs. The bottom staff shows a bass line with octaves and single notes, with fingering numbers (1-4) above the notes. Measure 1: Treble clef, B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 2: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 3: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 4: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C.

Second system of musical notation (measures 5-8). The top staff continues the melody with eighth and quarter notes, including triplets and slurs. The bottom staff shows the bass line with octaves and single notes, with fingering numbers (1-4) above the notes. Measure 5: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 6: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 7: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 8: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C.

Third system of musical notation (measures 9-12). The top staff continues the melody with eighth and quarter notes, including triplets and slurs. The bottom staff shows the bass line with octaves and single notes, with fingering numbers (1-4) above the notes. Measure 9: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 10: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 11: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Measure 12: Treble clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C. Bass clef: B-flat, D-flat, F, G, A, B-flat, A, G, F, E, D, C.

L: So we've used one scale against three chords and it sounds good. The idea is that it simplifies how to play the blues. I mean because you know that pentatonic scale is going to fit. So it gives you a little bit of confidence.

It all comes together in EX. 10. On the cassette, it takes Lenny about five minutes to get to this point. It may take you a little longer.

EX. 10

The musical score for EX. 10 is presented in three systems, each containing four measures. The notation includes a treble clef and a key signature of one flat (Bb) on the top staff, and two bass clefs on the bottom staves. The music is composed of eighth and sixteenth notes, with various fingering numbers (1-7) and articulation marks (accents, slurs) indicating specific performance techniques. The exercise concludes with a double bar line.

EX. 11

In measure 9, Lenny uses a fragment of the G mixolydian scale against the G7 tritone. In measure 10, he uses a fragment of the F mixolydian scale against the F7 tritone.

L: It's a good idea to try and play straight four on the bottom because it is kind of hard. It's a discipline because you have to keep doing the same thing all the time, but it creates a nice little groove and if you can play something on top of it, it gives you independence.

EX. 12

The mixolydian scale sounds like a major scale with a flatted seventh. The G, F and C mixolydian scales and the corresponding tritones are shown below. Notice that you can reach about an octave of scale from each tritone.

12

Lenny plays an F mixolydian scale against the F chord as in EX. 12

EX. 13

The image displays a musical score for Exercise 13, organized into three systems. Each system consists of a treble staff and a bass staff. The treble staff contains melodic lines with various fingerings (e.g., 1, 2, 3, 4, 7) and articulations (e.g., accents, slurs). The bass staff contains harmonic accompaniment, often represented by chords or single notes with fingerings. The first system includes a 3/2 time signature. The second system includes a 4/4 time signature. The third system includes a 4/4 time signature and a Roman numeral VII. The score is written in a style typical of guitar method books, with clear notation for fingerings and articulations.

13

L: This is the blues using more than three chords.

EX. 14

The image displays three systems of musical notation for guitar, each consisting of a treble staff, a chord diagram staff, and a fretboard diagram staff.

System 1:

- Treble Staff:** Four measures of music in 4/4 time. The first measure has a whole note chord C (C4, E4, G4). The second measure has a whole note chord F (Bb3, D4, F4). The third measure has a whole note chord C (C4, E4, G4). The fourth measure has a whole note chord C (C4, E4, G4).
- Chord Diagram Staff:** Shows the chord diagrams for C and F.
- Fretboard Diagram Staff:** Shows the fret positions for the chords: C (0, 2, 3) and F (1, 2, 3, 4).

System 2:

- Treble Staff:** Four measures of music. The first measure has a whole note chord F (Bb3, D4, F4). The second measure has a whole note chord F (Bb3, D4, F4). The third measure has a whole note chord C (C4, E4, G4) and a whole note chord F (Bb3, D4, F4). The fourth measure has a whole note chord E (G#3, B3, D#4) and a whole note chord A (C#3, E4, G#4).
- Chord Diagram Staff:** Shows the chord diagrams for F, C, and A.
- Fretboard Diagram Staff:** Shows the fret positions for the chords: F (1, 2, 3, 4), C (0, 2, 3), and A (2, 3, 4, 5).

System 3:

- Treble Staff:** Four measures of music. The first measure has a whole note chord D (F#3, A3, D#4). The second measure has a whole note chord G (Bb3, D4, F#4). The third measure has a whole note chord C (C4, E4, G4) and a whole note chord A (C#3, E4, G#4). The fourth measure has a whole note chord D (F#3, A3, D#4) and a whole note chord G (Bb3, D4, F#4).
- Chord Diagram Staff:** Shows the chord diagrams for D, G, C, and A.
- Fretboard Diagram Staff:** Shows the fret positions for the chords: D (2, 3, 4, 5), G (3, 4, 5, 6), C (0, 2, 3), and A (2, 3, 4, 5).

L: I wanted to make sure they chords sounded good so I started singing my own roots because I'd be practicing at home and there wasn't any bass player.

And now . . . twelve bars using the pentatonic scale over the changes of EX. 14. Again, Lenny's singing is playable.

EX. 15

EX. 15 is a 12-bar blues in 4/4 time, written for guitar. The score is divided into three systems of four bars each. The first system shows a key change from Bb to F major. The second system shows a key change from F major to D major. The third system shows a key change from D major to A major. The guitar accompaniment uses a variety of chords and scales, including pentatonic scales, to support the melody. The score includes fingerings, accidentals, and a double bar line at the end of the 12 bars.

L: That was mostly pentatonic.

In EX. 16 Lenny plays over the changes of EX. 14. Notice that the G-C# tritone in measure 8 is inverted. It still implies an A7 chord. Also there are a few outside melody notes. Check out measures 4 and 5.

EX. 16

In EX. 17, Lenny plays a variation on the changes given in EX. 14. In measure 7, there is an E7 implied by the D-G# tritone. This E7 replaces three chords (C7, F7 and E7) in EX. 14. It gives you more time to play over one chord.

EX. 17

First system of musical notation (measures 1-4). The top staff is in 4/4 time with a key signature of one flat (B-flat). It features a melody with eighth and sixteenth notes, including triplets and slurs. The bottom three staves show fingerings (numbers 1-7) and a sequence of notes: 8 8 6 6 8 8, 8 6 8 6 8 5 8, 5 8 5 8 6 8, and 5 5 5 8 7 6.

Second system of musical notation (measures 5-8). The top staff continues the melody with slurs and triplets. The bottom three staves show fingerings and a sequence of notes: 5 6 7 8 7 6 8, 5 5 7 8, 5 6 7 8 7 6 5, and 4 8 6 5 8. A Roman numeral 'V' with a dashed line is positioned above the fourth measure.

Third system of musical notation (measures 9-12). The top staff continues the melody. The bottom three staves show fingerings and a sequence of notes: 7 11, 10 10 8 7, 8 8, and 11 10 8 10. A Roman numeral 'VI' with a dashed line is positioned above the fourth measure.

Fourth system of musical notation (measures 13-14). The top staff shows a melodic phrase with a slur and a fermata. The bottom three staves show fingerings and a sequence of notes: 8 8, 7 7, 8 8, and 7 7. A Roman numeral 'VII' with a dashed line is positioned above the first measure. The word 'rit.' (ritardando) is written below the first measure.

Notice how the repeated triplet figure gives unity to this twelve bars. The outside B \flat in measure 2 and F \sharp in measure 4 are both 4 \sharp against their respective chords. The 4 \sharp is characteristic of the lydian scale.

EX. 18

Handwritten musical score for EX. 18, a 12-measure piece in 4/4 time. The score is written on three systems of two staves each. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The music features a repeated triplet figure in the melody, with various fingerings and articulations indicated. The bass line consists of eighth and sixteenth notes. Roman numerals VIII, VI, VII, and VIII are written above the final four measures.

L: So you have all these possibilities. Once you know these modes you can mix them up as you go along and that's what's so nice about it. There's the discipline but in using that discipline that's how you reach your freedom. That's how you get to the real freedom by using that kind of discipline.

THREE AGAINST TWO

There is no easy way to get the feel of playing quarter note triplets against straight quarter notes. Try listening to Lenny and focusing on the steady triplet while letting the quarters soak in. Then reverse the process and focus on the quarters. Now try playing the triplets while listening to the quarters. By now you should be screaming to try it all together. . . go ahead.

EX. 19

The musical score for Exercise 19, 'Three Against Two', is presented in two systems, each containing four measures. The top system is written for the treble clef with a 4/4 time signature and a piano (p) dynamic. The bottom system is written for the bass clef with a 4/4 time signature. Fingerings and articulation marks are provided for both hands.

Top System (Treble Clef):

- Measure 1:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 2:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 3:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 4:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.

Bottom System (Bass Clef):

- Measure 1:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 2:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 3:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.
- Measure 4:** Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 3, 1, 2, 1. Articulation: p.

EX. 20 mixes quarter triplets with eighth triplets against a straight quarter note comp. Listen to Lenny and try tapping the eighth note triplets which are built into the swing feel and you will hear an underlying pattern.

It might help to count out loud, "123123" and accent every other number.

$\overset{\text{>}}{1}$ 2 $\overset{\text{>}}{3}$ $\overset{\text{>}}{1}$ $\overset{\text{>}}{2}$ 3 ...
 \downarrow \downarrow

The numbers are eighth note triplets and the accents fall on quarter note triplets. Now if you can pat your foot on the "1", that's the straight quarter comp.

EX. 20

The musical score for EX. 20 is presented in two systems. The top system shows the piano accompaniment in 4/4 time, with a treble clef and a key signature of one sharp (F#). The piano part consists of a steady quarter-note bass line and a treble line with chords. The bottom system shows the solo line, which includes eighth-note triplets and quarter-note triplets, with accents on the first and third notes of the quarter-note triplets. The solo line is marked with 'V' and 'III' above it, indicating specific rhythmic patterns. The piano accompaniment continues with the same steady quarter-note bass line and treble line with chords.

In EX. 21 Lenny plays the first phrase of "Freight Train".

EX. 21

EX. 21 is a musical exercise in 4/4 time. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The bass line in the bass clef consists of half-note triplets: G3, A3, B3 in the first measure; C4, D4, E4 in the second measure; F#4, G4, A4 in the third measure; and B4, C5, D5 in the fourth measure.

EX. 22 is a half-note triplet accompaniment to the first phrase of "Freight Train". Notice how the first measure is boom-chic-boom and the next is chic-boom-chic. When you hear it together, it sounds like boom-chic-boom-chic but the timing is odd.

L: And you're going. . .

EX. 22

EX. 22 is a musical exercise in 4/4 time. The melody in the treble clef consists of half-note triplets: G4, A4, B4 in the first measure; C5, B4, A4 in the second measure; G4, F#4, E4 in the third measure; and D5, C5, B4 in the fourth measure. The bass line in the bass clef consists of half-note triplets: G3, A3, B3 in the first measure; C4, D4, E4 in the second measure; F#4, G4, A4 in the third measure; and B4, C5, D5 in the fourth measure.

EX. 23 is the upside down of EX. 19. The triplet is on the bottom and the straight time is on the top.

L: So it's like going. . .

EX. 23

L: Right? The quarter triplet's on the bottom. But you're not playing bass chord-chord. . . you're playing bass-chord-bass-chord. So it sounds like you're playing in 4/4. But you're using a three feel. It's mind boggling.

EX. 24

III - - - - -

HARMONICS AT WORK

L: I first learned to do the harmonics when I was living on the farm. You know and picking it with a pick and using my left hand to play the harmonics. What we're going to do now is touch the harmonic with the first finger and pick it with your thumb pick.

Touch the sixth string at the twelfth fret with the tip of your right index finger. Now sound the string with your thumb (pick). Lift your index finger right after the harmonic sounds so that the note will ring. It may help to keep your index finger straight so that moving your thumb will not cause your index finger to contract.

When you sound a harmonic, you will hear a pitch that is one octave higher than the pitch of the fretted (or open) note. The notation shows a regular note (♩) for the pitch you hear and a cue note (✕) for the note you fret. In the tab, harmonics are indicated by an "X" under the fret number.

EX. 25

Example 25 is a musical score for a guitar. It features a treble clef and a single staff. The notation consists of a series of eighth notes ascending from the open string (E2) to the twelfth fret (E4). Each note is accompanied by a cue note (✕) on the same staff, indicating the fretted note. Below the staff, a tablature line shows the fret numbers for each note: 0, 2, 4, 6, 8, 10, and 12. The fret numbers are marked with 'X' under the corresponding fret number.

In EX. 26, sound the open fourth string with your right ring finger. Then sound the harmonic as in EX. 25. The two notes in succession create the illusion that two harmonics were played.

EX. 26

Example 26 is a musical score for a guitar. It features a treble clef and a single staff. The notation consists of a series of eighth notes ascending from the open string (E2) to the twelfth fret (E4). Each note is accompanied by a cue note (✕) on the same staff, indicating the fretted note. Below the staff, a tablature line shows the fret numbers for each note: 0, 2, 4, 6, 8, 10, and 12. The fret numbers are marked with 'X' under the corresponding fret number. The notes are marked with an 'a' above them, indicating an accent.

L: Say I add a "C" note here. . . and see what happens.

EX. 27

EX. 27 shows a guitar scale on a treble clef staff. The scale starts on the first string, first fret (F) and moves up stepwise to the first string, twelfth fret (C). The fretboard diagram below shows circles for natural notes and 'x' marks for fretted notes on the first string.

EX. 28 is EX. 27 with a barre. Now you must touch the string twelve frets above the fretted note to sound a harmonic. This twelve fret distance always divides the string in half.

EX. 28

EX. 28 is EX. 27 with a barre indicated by a dashed line labeled 'I'. The scale starts on the first string, first fret (F) and moves up stepwise to the first string, twelfth fret (C). The fretboard diagram below shows circles for natural notes and 'x' marks for fretted notes on the first string.

EX. 29 adds a pull-off (slur) to what we already have. Play a third string harmonic, sound F# on the first string, and then slur the F# to an open E. You should hear the first three notes in a descending G major scale.

EX. 29

EX. 29 adds a pull-off (slur) to what we already have. The scale starts on the first string, first fret (F) and moves up stepwise to the first string, twelfth fret (C). The fretboard diagram below shows circles for natural notes and 'x' marks for fretted notes on the first string.

EX. 30 is EX. 29 with a barre. Again, make the harmonics by touching the string twelve frets above the fretted note.

EX. 30

The image shows a handwritten musical score for Exercise 30. It is written on a five-line staff with a treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in eighth and quarter notes. There are two measures of beamed eighth notes, each marked with an accent 'a'. The bass line is indicated by 'x' marks on a five-line staff below the main staff. The piece is marked 'I' at the beginning and 'a' for accents.

EX. 31 combines scales and arpeggios to imply a 2-5-1 progression in the key of G. Be sure you have mastered the skills in EX. 25 - EX. 30 before letting this one bring you to your knees.

EX. 31

V - a 3

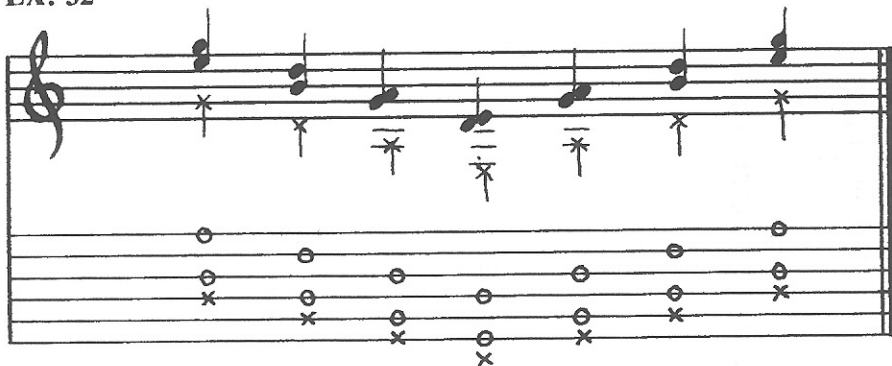
7 5 7 5 5 9 9 10 10 10 9 9 9

VII - 2

7 8 7 7 8 7 7 7 8 7 7 8

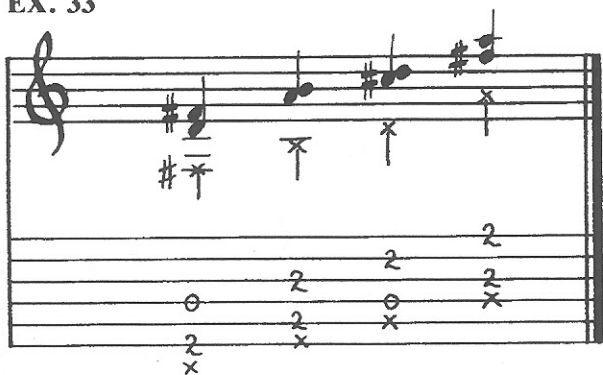
We have been sounding the harmonic and the regular note separately but they can be sounded together. This creates an inverted interval. In EX. 32, you would hear a major sixth (G below E) without the harmonic. The harmonic raises the G above the E to sound a minor third.

EX. 32



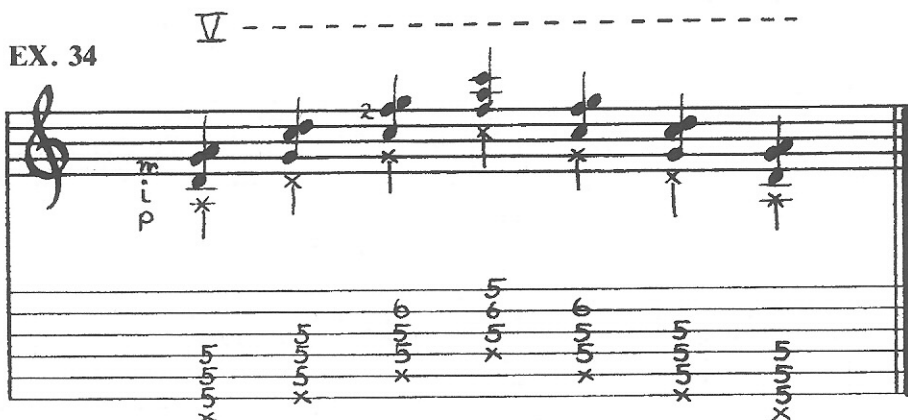
L: I'll do a minor nine. . .

EX. 33



L: See what I'm doing is just playing a straight barre (at the fifth fret) and making an "F" chord. So that you've got your three on the bottom, and you've got six (on the fifth string) and your nine (on the fourth string).

EX. 34



L: Here's some nice stuff here going into "D". . .

EX. 35 works as a 2-5-1 progression in the key of D. Each chord is one harmonic plus three fretted notes. You will have to get your right hand little finger into the act. The harmonic sounds as the second from the top note in the chord, creating a close voicing not normally heard on the guitar.

EX. 35

In EX. 36, Lenny is playing four note chords as in EX. 35 but he has added a G bass note that sustains under the progression. You will need to sound the sixth string with your thumb and then move into position to play the harmonic on the fifth string.

EX. 36

L: One thing about these harmonics. . . once you've got the pattern of it, you'll notice that it works on some chords and on some chords it don't work on and the chords it don't work on are real straight chords. If you were to play a "G" like this. . .

EX. 37

Example 37 shows a melody in treble clef with notes G4, A4, B4, C5, D5, E5, and F#5. The guitar fretboard diagram below shows the corresponding frets for each note: G (3rd fret, low E), A (4th fret, A), B (5th fret, B), C (5th fret, C), D (7th fret, D), E (7th fret, E), and F# (8th fret, F#). The diagram uses numbers 3, 4, 5, and 7 to indicate fret positions and 'x' marks to indicate where the notes are played.

It's kind of a nice effect but what you want to try and do is at least get a Major 7th in there. So put the F# in there.

EX. 38

Example 38 shows a melody in treble clef with notes G#4, A4, B4, C#5, D5, E5, and F#5. The guitar fretboard diagram below shows the corresponding frets: G# (4th fret, low E), A (4th fret, A), B (5th fret, B), C# (6th fret, C), D (7th fret, D), E (7th fret, E), and F# (8th fret, F#). The diagram uses numbers 4, 5, 6, and 7 to indicate fret positions and 'x' marks to indicate where the notes are played.

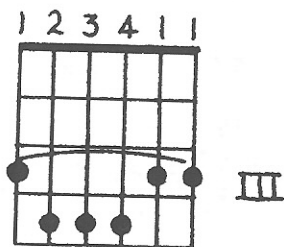
L: Oh, that won't work. . . this has to work. . .

EX. 39

Example 39 shows a melody in treble clef with notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, and C6. The guitar fretboard diagram below shows the corresponding frets: G# (4th fret, low E), A (4th fret, A), B (5th fret, B), C# (6th fret, C), D (7th fret, D), E (7th fret, E), F# (8th fret, F#), G# (9th fret, G), A (10th fret, A), B (12th fret, B), and C (12th fret, C). The diagram uses numbers 4, 5, 6, 7, 8, 9, 10, and 12 to indicate fret positions and 'x' marks to indicate where the notes are played.

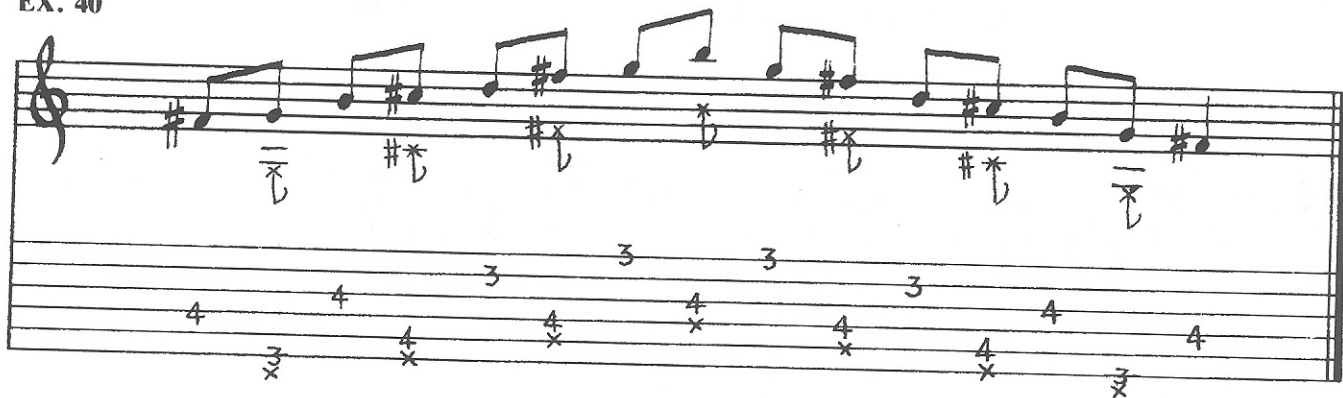
L: Gee, I've never played that one before. . . it's new isn't it. . . it's nice to discover a new one isn't it.

L: So what you've done is that you've altered the chord. You can do something interesting with just the plain "G" chord by lowering your Major 7th and lowering your 5th. Now lower would sound like this. . .



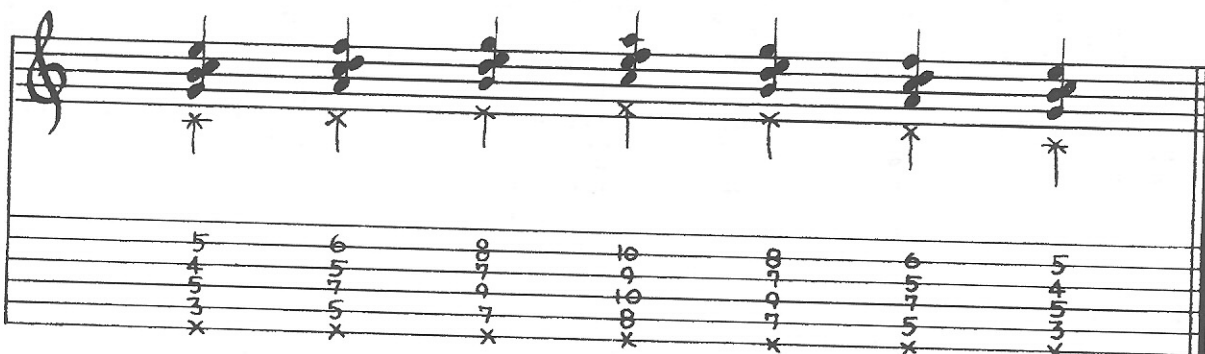
L: But now when you put the harmonics in, it sounds like. . .

EX. 40



EX. 41 uses a major scale, harmonized with seventh chords. The root of each chord is a harmonic. These close voicings are difficult or impossible to finger without using the harmonic technique.

EX. 41



J: Now that's just this, isn't it?

EX. 42

EX. 42

Handwritten musical notation for Example 42, showing a sequence of seven chords: C Δ 7, Dm7, Em7, F Δ 7, Em7, Dm7, and C Δ 7. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The chords are written as block chords with their respective notes on a five-line staff. Below the staff, the chord names are written in a stylized font, and the fingering for the right hand is indicated by numbers 1-5.

L: That's all it is.

J: And you're moving the roots up and putting them inside the chord.

L: Yeah. So it's a good way of getting your inversions. You'll find that you'll be able to get these inversions that would be very hard to reach. So see you can do things like this. . .

EX. 43

EX. 43 V

Handwritten musical score for the piece 'V'. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melody with various notes, including a triplet of eighth notes marked with a '4' and a slur. The lower staff contains a bass line with notes and rests. The piece is marked with a 'V' at the top left. The score is divided into measures by vertical bar lines.

J: Let's call it a night.

L: You want to call it a night? Crazy.

FIVE O'CLOCK BELLS

LENNY BREAU

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, single notes, and fingerings.

System 1: The first system is marked with a box containing the number '1'. It begins with a treble staff containing a series of chords and single notes, with a dashed line above it labeled $\frac{1}{2}$ III. The bass staff contains a series of chords, with a '5' written below the first measure. The system ends with a treble staff containing a series of chords and single notes, with a '7' written below the last measure.

System 2: The second system is marked with a box containing the number '2'. It begins with a treble staff containing a series of chords and single notes, with a dashed line above it labeled $\frac{1}{2}$ III. The bass staff contains a series of chords, with a '3' written below the first measure. The system ends with a treble staff containing a series of chords and single notes, with a '7' written below the last measure.

System 3: The third system is marked with a box containing the number '3'. It begins with a treble staff containing a series of chords and single notes, with a dashed line above it labeled $\frac{1}{2}$ III. The bass staff contains a series of chords, with a '7' written below the first measure. The system ends with a treble staff containing a series of chords and single notes, with a '7' written below the last measure.

© 1979 Gut String Music (BMI); Nashville, TN
International copyright secured All rights reserved

CAN'T SLEEP TOO LATE NOW 'CAUSE I

4

HEAR FIVE O' CLOCK BELLS IN THE MORN-ING

5

IF I

6

COULD BUT SEE FIVE O' CLOCK BELLS IN THE MORN-ING

7

8

9

IF YOU

10

LEND AN EAR

YOU WILL HEAR

11

YOU WILL HEAR

OH
III I LOVE TO HEAR

12

IV FIVE O' CLOCK BELLS

13

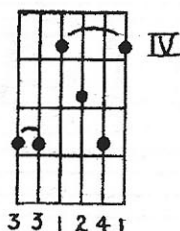
IN THE MORN-ING FIVE O' CLOCK BELLS IN THE MORN-ING

14

15

FIVE O'CLOCK BELLS

- 1 Let the chords ring into each other. Listen to Lenny's recording.
- 2 In the first bar, second beat, Lenny flattens his second finger to fret two strings. He does the same thing in line 6, first bar.
- 4 The small (cue) notes are the notes that Lenny sings. In line 5, Lenny sings the same notes that he plays.
- 13 The left hand chord during the harmonic passage is an A^b13 . The 9th of the chord is on the 6th string.



- 17 The harmonics in the third bar are all played on the open 5th string. Touch the string, with your right index finger, at the 7th, 5th, 4th, 3rd and midway between the 2nd and 3rd strings. Experiment to find the exact spot.

LITTLE BLUES

LENNY BREAU

1

0 4 7 6 | 5 4 5 6 | 7 7 6 5 4 | 0 0 4 7 6

2

5 4 5 6 | 7 4 5 6 | 7 6 5 3 | 4 5 4 3

II

3

2 4 5 6 | 7 3 4 6 | 7 5 4 5 | 4 8 7 6

Musical score for "The Rose Tree" in G major (one sharp). The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The second measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The third measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The fourth measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of eighth and quarter notes, with some triplets. The bass line consists of quarter and eighth notes. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The second measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The third measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The fourth measure contains a treble clef, a key signature of one sharp, and a box containing the number 7. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of eighth and quarter notes, with some triplets. The bass line consists of quarter and eighth notes.

8

0 3 5 6 3 5 7 5 4 0

9

7 5 7 4 7 5 3 5 2 5 0 7 6 7 6

10

3 4 5 6 7 0 0 9 12 9 10 12

11

9 10 12 9 10 8 8 7 8 8 0 7 0 7 0 10 0 9

12

IV-

28

29

30

31

32

33

34

35

IX -

40

41

42

$$\frac{1}{2}V - \dots$$

43

44

7 5 7 5 5 5 3 3 6 5 0 0

6 6 4 4 4 4 4 4 6 6 6 5

45

4 7 4 7 4 7 4 0 5 8 5 7

6 7 3 6 7 7 7 7 7 7 0 0

46

½ V - - - - -

5 5 5 5 5 5 4 7 4 7 4 7 7

5 5 5 5 5 5 7 7 7 7 6 6 5 6

47

5 7 5 5 3 5 3 5 0

6 4 4 4 4 6 7 6 6 6 5 0

Tr - - - - -

LITTLE BLUES

FREIGHT TRAIN

arr. LENNY BREAU

The musical score is written for guitar in 4/4 time. It consists of three systems, each with a treble and bass staff. The first system is marked with a boxed '1' and includes a 'p' (piano) dynamic marking. The second system is marked with a boxed '2' and includes a 'p' dynamic marking. The third system is marked with a boxed '3'. A dashed line labeled 'III' is positioned above the second system. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fret numbers (e.g., 3, 2, 1, 5, 4, 6) and fingering numbers (e.g., 3, 2, 1, 3, 4, 5) written below the bass staff.

© 1979 Gut String Music (BMI); Nashville, TN
International copyright secured All rights reserved

4

Exercise 4 consists of three measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass line has a whole note G3. The second measure has a half note G4 tied to the first, followed by quarter notes A4 and B4. The bass line has a whole note G3. The third measure has a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The exercise is marked with a box containing the number 4.

5

Exercise 5 consists of three measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The second measure has a half note G4 tied to the first, followed by quarter notes A4 and B4. The bass line has a whole note G3. The third measure has a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The exercise is marked with a box containing the number 5.

6

Exercise 6 consists of three measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The second measure has a half note G4 tied to the first, followed by quarter notes A4 and B4. The bass line has a whole note G3. The third measure has a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The exercise is marked with a box containing the number 6.

7

Exercise 7 consists of three measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The second measure has a half note G4 tied to the first, followed by quarter notes A4 and B4. The bass line has a whole note G3. The third measure has a quarter note G4, followed by quarter notes A4 and B4. The bass line has a whole note G3. The exercise is marked with a box containing the number 7.

8

9

10

I----- rit...

11

(♩ = ♪)

12

7 3 3 5 5 3 3 0 6 6 6 5 3 3 3 6 5 5 5 3

13

rit... (♩=♩) p a m i

3 3 0 0 3 2 2 2 2 2 2 2 2 2 2 2

14

3 3 3 3 3 3 3 3 3 3 3 3 0 2 0 2 0 2

15

3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2

16

17

18

19

1 4 1 0 ad lib

24

28

III

29

30

31

32

33

34

35

rit...

a tempo

36

37

38

39

40

41

42

FREIGHT TRAIN

1 Lenny mutes the 4th, 5th and 6th strings at the bridge, using the edge of his palm. The thumb pick plays the bass notes (stem down) unless indicated otherwise.

24 In bar one, Lenny frets two strings with his second finger.

27 The half note triplet figure that begins in bar three, is slightly different than the one demonstrated in THREE AGAINST TWO but the idea and the feel are the same.

DISCOGRAPHY, etc.

The SEMINAR (BUILDIN' THE BLUES, THREE AGAINST TWO and HARMONICS AT WORK) is available on cassette from Mel Bay Publications.

Lenny's recordings are not easy to find. They are worth the effort it takes to track them down.

FIVE O'CLOCK BELLS and LITTLE BLUES are on "Five O'Clock Bells" (AD 5006; Adelphi Records; P.O. Box 288; Silver Springs, MD 20907).

FREIGHT TRAIN is on "The Legendary Lenny Breau . . . Now!" (Sound Hole; P.O. Box 120355; Nashville, TN 37212; order direct).

You might also look for . . .

"Guitar Sounds from Lenny Breau" (RCA LSP-4076; out of print in USA)

"The Velvet Touch of Lenny Breau-Live" (RCA LSP-4199; out of print in USA)

"Mo' Breau" (Adelphi Records; P.O. Box 288; Silver Springs, MD 20907)

"Standard Brands - Chet Atkins and Lenny Breau" (RCA AYL1-4191)

"Lenny Breau" (SD 112; Direct - Disk Labs; 16 Music Circle South; Nashville, TN 37203)

Lenny has been doing a column for Guitar Player Magazine for a couple of years now. Jim Ferguson has done an excellent job of editing the column. Check your local library for back issues.

This manuscript was completed several weeks before Lenny's untimely death on Sunday August 12, 1984. I have never missed anyone as much as I have missed Lenny in the past few months. I will always remember the times we spent together working on this project and making music.

John Knowles

Mel Bay Presents

MB93972
\$7.95

Lenny Breau

Fingerstyle Jazz



FRAN TAYLOR